musical

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JANUARY 1, 1946

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Patricia Travers Soloist with New York Philharmonic-Symphony in Prokofieff Second Concerto, First Performance with the Orchestra Here

1946 TONAL TOPICS

YOUNG RIKKI RODZINSKI,
son of the Philharmonic-Symphony's musical director, smiles his approval of the first collection of canned food for UNRRA made by members of the Philharmonic Women's Club. With him are Mrs. Rodzinski (left) and Mrs. Michael de Stefano, President of the club. (Photo by Ben Greenhaus.)

PARTICIPANTS IN HAYDN'S THE CREATION
at the recent opening concert of the season in the Great Masters Festival Cycle sponsored by the Bach Society of Philadelphia, are seen backstage at the Academy of Music. Left to right, William Hain, Margaret Keiser, James Allan Dash, conductor; Jean Dickenson, Lansing Hatfield, and Harry Martyn.

AGATA BORZI
(center), following her debut as Gilda in Rigoletto in Constitution Hall of her native city, Washington, D. C., recently with the Philadelphia La Scala Opera, with Lawrence Tibbett in the title role. With her are Mrs. Parker Dane, executive chairman, and Mrs. Walter Knerr, right, president of this opera company, with which Miss Borzi was introduced to Philadelphia in Martha on Dec. 29. (Photo by E. L. Robinson, Jr.)

WASHINGTON WOES.
Dr. Hans Kindler, National Symphony conductor, right, with three of his musicians, Thomas Glenecke, bass drum, Louis Pirko, tuba, and Isabel Baughman, contrabass, "thumbing" a ride during the recent street car strike in the Capital. (Photo by Washington Times-Herald.)

JANINE CASIEZ,
French dramatic soprano, in her uniform of private 1st class of the Women's Auxiliary Corps. Miss Casiez appeared many times at the Stage Door Canteen, for the merchant seamen and for giant bond rallies at Loew's Kings Theatre in Brooklyn and at the Statue of Liberty in Times Square. (Bennett Carter photo.)

←
STELL ANDERSEN,
American pianist, played four times this fall with the Vermont State Symphony Orchestra under Alan Carter in Burlington, Bennington, Middlebury and Montpelier. Miss Andersen recently returned to New York from engagements in the Middle West and leaves soon for a Southern tour as far as Texas. (Andriek Studio.)

→
MARGUERITE KOZENN, soprano, and **JULIUS CHAJES**
(at her right), composer-pianist, were hosts after their joint recital for the USO and Percy Jones Hospital on Dec. 4 at Battle Creek, Mich.

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Petrillo Branches Out

The New Year finds tireless James C. Petrillo, president of the American Federation of Musicians, sighing for new continents to conquer. His latest ukase states bluntly that radio stations, beginning Jan. 1, are not to carry musical programs from foreign countries except Canada. His idea is that it would deprive his union musicians of work. He further has evolved a plan to force all radio stations to employ musical staffs (of his members, naturally).

The first idea runs counter to the present tendency to promote cultural exchanges between the nations. How it will succeed remains to be discovered. But it is our belief that, despite the need of union musicians to be "protected," it is a most short-sighted form of tonal isolationism.

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Neues Wien!

The American Army is not doing so badly in Vienna, according to sundry jottings in a paper known as The Tone Crier, printed in English under its auspices. The 222nd Infantry Regiment is conducting a school for soldiers who want to study music. Its (and the glee club's) director is Sgt. John L. Baldwin, Jr., AAGO, who studied at Columbia University and the Choir School of St. John the Divine in New York. There are opportunities to learn theory, organ, sight reading, part singing, history and appreciation, German, piano and harpsichord, the latter two under Viennese teachers. Cpl. Kenneth L. Zug is the manager of the Glee Club.

This school presented a "Concert of Ancient Music for the Amateur and Connoisseur" under Cpl. Zug's management in the Brahms Hall of the Vienna Musikverein. Mme. Isolde Ahlgrimm, harpsichordist and specialist in the "hammerklavier" pianos antedating the present ones, was featured, along with Joseph Hermann, contrabass, and the Vienna Philharmonic Quartet.

The Glee Club of the 222nd went on tour, visiting Linz, Salzburg and other cities of Austria, besides singing in the Great Hall of the Vienna Concert House. The paper laments that the club is "faced with an acute shortage of manpower, especially in the tenor section"—an experience not too rare in civilian ensembles.

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Aid for France

Just as after the last war, the theme of Franco-American cooperation is being sounded in no uncertain way. Recently, a group of American musical artists formed a group known as Musicians for Franco-American Friendship. Meeting at the New York home of Grace Moore, Metropolitan Opera soprano (who was appointed executive chairman, while Lawrence Tibbett was made executive vice-chairman), were such other notables as Lily Pons, Lily Djanel, Jennie Tourel, Emil Cooper, Robert Casadesus, Martial Singher, John Brownlee, Albert Spalding *et al.* Not present, but members of the committee, are Marian Anderson, Zino Francescatti and Aaron Copland. A benefit concert will be held at Carnegie Hall next Spring to raise funds for the project, of which Mrs. Henri Bonnet, wife of the French Ambassador, was named chairman. Surely all those who know and love France and its art and literature will want to do something for the cause.

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More About Orchestras

An addendum to the list of American orchestras and works performed last season (published on Dec. 1) is as follows:

"The season of 1944-45 showed no less than twenty orchestras now in the major class, with annual budgets of $100,000 or over, an increase of three over the preceding season. The newcomers included the Houston, San Antonio and New Orleans orchestras. Unfortunately the last-named could not be included in the present survey, as efforts to secure the 1944-45 programs were unavailing. The programs of the Houston Symphony arrived only a day or two before the deadline, with two programs missing, so that it was not possible to obtain the numbers played at these two concerts in time to include them.

"The total number of compositions performed, 1577, exceeded that of any previous year since the surveys were inaugurated. American-born composers about held their own in the number of works played in comparison with the previous season (143, as against 147 for 1943-44), but the percentage of these works again dropped (10.3% for 1943-44; 9.1% for 1944-45). The number of works by American-born composers, however, was the largest of any season since 1939-40, except that of 1943-44. As against fifty-six American-born composers in 1943-44, the following sixty had works performed in 1944-45:

"George Antheil, Samuel Barber, Lionel Barrymore, William Bergsma, Leonard Bernstein, Franz Bornschein, Charles Wakefield Cadman, Hoagy Carmichael, John Alden Carpenter, George W. Chadwick, Aaron Copland, Paul Creston, Eric Delamarter, David Diamond, Norman Dello Joio, Clara Edwards, Carl Eppert, Irwin Fischer, Arthur Foote, Oscar J. Fox, Lukas Foss, George Gershwin, Morton Gould, Charles Griffes, Ferde Grofe, Henry Hadley, W. C. Handy, Howard Hanson, Roy Harris, John Hausserman, Ethel Glenn Hier, Edward Burlingame Hill, Mary Howe, Russell Howland, Charles Jones, Jerome Kern, John Kessler, Jack E. Kilpatrick, Arthur Kreutz, Harl McDonald, Charles Miller, Douglas Moore, Jerome Moross, Vincent Persichetti, Walter Piston, Gardner Read, Richard Rodgers, Bernard Rogers, Ernest Schelling, Gunther Schuller, William Schuman, Alicia Scott, William Grant Still, Howard Thatcher, Randall Thompson, Virgil Thomson, Deems Taylor, David Van Vactor, Richard Yardumian, Victor Young. Four women composers are in the list this year, as against one last year."

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Sibelius Honored

Congratulations to Sibelius, who on his recent 80th birthday, was awarded an annual pension of $1,680 from the Finnish Government. This is not the first such honor which the art-conscious Finns have accorded their leading composer. Would that America had the same urge to provide public pensions for its gifted artists!

CONDUCTOR RELAXES.
Robert Louis Barron, leader of the Amarillo (Texas) Philharmonic Orchestra, enjoys a recent issue of Musical Courier. (Photo by C. Don Hughes.)

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January 1, 1946
Sixty-Seventh Year

THE MUSICAL PARADE: By the Staff

The winter social season is in full swing. The Metropolitan Opera Guild held a membership luncheon at the Waldorf on Dec. 10, and some 1,200 were there to see, hear and masticate. Mrs. August Belmont, who was in charge, produced quite a batch of notables from her bag, including Maggie Teyte, Maria Jeritza, Mrs. Dorothy Caruso, Fritz Busch, Martial Singher, Mr. and Mrs. Lawrence Tibbett, Boris Goldovsky, Mrs. Harold N. Cooledge, of Atlanta, Ga., member of the "Met" Opera Association board of directors, and Mrs. Henry L. Doherty, donor of a recent $5,000 gift toward the production fund of the Opera. Edward Johnson introduced two of his new songbirds, the petite Pierrette Alarie, coloratura, and Torsten Ralf, stalwart new heroic tenor, both of whom sang for the guests.

The climax came, however, in a Presidential message, which, in the absence of Commodore J. K. Vardaman, Jr., Naval Aide to the Chief Executive, was read by Mrs. Herbert Witherspoon, Opera Guild director, and which said:

"The future of the world depends upon the ability of nations to understand each other and to live and to work in harmony. Any medium that furnishes all countries with the opportunity to meet in a common interest, furthers world-wide understanding. Music is such a medium. It transcends the difficulties of difference in language and in social and political thought. It offers a non-controversial meeting-ground where the peoples of the earth can be joined together in their appreciation of the great composers whose genius knew no geographical boundaries. If nations can meet in full accord in the field of music, they can meet with equal accord in facing the problems of today."

We like that adjective "non-controversial." Have the Executive and the State Departments, their hands being so full at the moment, forgotten the less than cordial relations that exist between some exponents of Leschetizky and Matthay, Lilli Lehmann and Manuel Garcia? . . .

• • •

Dressed in their best bib and tucker, over 1,000 guests—literally an animated "Who's Who" of the music world, filled the ballroom of the Waldorf-Astoria Hotel in New York to capacity on Dec. 15, when the Bohemians, New York Musicians' Club, gave their first dinner and concert in four years in honor of England's singer, Maggie Teyte, and Dr. Bruno Walter.

Over 30 years ago The Bohemians established the Musicians Foundation, Inc., with the fine object of giving aid to needy professional musicians, regardless of their prominence or their field of musical activity; in case of extreme need this assistance is extended to their dependents. The proceeds of the dinner were devoted to this cause.

The principal speaker was Dr. Walter Damrosch, who introduced Dr. Walter, and paid him a glowing tribute "for his immeasurable contribution to symphonic and operatic music in America." Edwin Hughes, president of The Bohemians, also paid homage to both Miss Teyte and Dr. Walter and the artists participating in the program. The latter included Celius Dougherty and Vincenz Ruzicka, duo-pianists; Joseph Fuchs, violinist, with Artur Balsam at the piano, and Marcel Grandjany, harpist. Seated at the guest table in addition to artists already named were Mr. and Mrs. Guy P. Gannett, the latter president of the National Federation of Music Clubs; Walter Golde, Mrs. Edwin Hughes, and Dr. Ernest Hutcheson.

• • •

The Town Hall Club was a noisy, chattering locale on Dec. 18, what with nearly all of the New York music critics and managers discussing this and that at the first post-war Christmas party. George Denny, Selma Warlick, Kenneth Klein, and head usher Marion Bellard were on hand to greet and extend most generous hospitality to all. One noticed Sol Hurok (with a Manhattan) talking to Marks Levine (with a Martini), Colston Leigh exchanging stories with assorted colleagues and a most impressive group of people lined up for luscious turkey, roast beef and all the trimmings.

• • •

The political air in Europe is being stirred by accusations of "collaboration." Two musicians are among those whose names have been mentioned in dispatches as having played for the enemy. Whether or not they had any choice in the matter is not stated. Both are well known in America.

Brig. Gen. Robert A. McClure, of the U. S. Army, on Dec. 14 issued an order banning any further appearances in the American zone of occupation in Germany by Walter Morse Rummel, pianist, and Guila Bustabo, violinist. Rummel, a grandson of Samuel Morse, inventor, applied for German citizenship in 1944, though he had been granted American citizenship early in life (he was born in Berlin). Miss Bustabo, a native of Wisconsin, who attracted much attention a decade or so ago as a child violin prodigy, remained in Europe during the war and is said to have been playing in Germany since 1935.

• • •

Much *pro* and *con* in the journalistic arena about L'Affaire Furtwaengler again. Yehudi Menuhin opened with a handsome Round One in which he voiced his sincere belief to the press that the German conductor had resisted the Nazi methods of ousting and penalizing Jewish musicians as much as he could (see interview on page 9 of last issue for details). Round Two was struck, a day or so later, by Ira A. Hirschmann, who founded the New Friends of Music in New York and is a prominent store executive. Having served as a former Attache of the State Department and on the War Refugee Board during the late conflict, Mr. Hirschmann said in no uncertain terms that he was in a position to know that Furtwaengler had been "an official of the Third Reich" and "a Nazi."

• • •

Tonal Tattling: An admirer of Bruno Walter, listening to his inspired reading of Fidelio the other evening at the Metropolitan, felt there might be something after all in the rumor that the noted conductor will soon wed again. Incidentally, his autobiography, A Musician Looks Back, is due to come out under the imprimatur of the Knopf firm in the coming season. . . . Friedelind Wagner's scathing expose of Bayreuth under the Swastika, which Harpers recently issued, constitutes a melancholy review of what happened to that famous art centre in the years 1933 to 1945. . . . Before embarking on a concert tour of the Middle West, Ray Lev, pianist, played at a reception in honor of the Dean of Canterbury, at the Hotel Plaza, New York. . . . An exhibition of 26 paintings called "Flowers in Water Color," by Vincenz Ruzicka, Chicago-born concert pianist and member of the piano duo, Dougherty and Ruzicka, were on view in December at the art galleries of Raymond and Raymond, Hartford, Conn. . . . Wireless dispatch from Copenhagen says that Capt. Edward Kilenyi, American pianist, travelled from Munich to Frankfort, then drove 380 miles to play Chopin for eight minutes at a charity concert in the Danish capital on Dec. 16, for the newspaper Politiken's annual Christmas concert. . . .

• • •

Too bad that the New York Music Library on East 58th Street has discontinued its Sunday afternoon "open house" sessions for members of the services, when books, music and records, as well as a piano and stringed instruments, were available for informal music-making. Somebody really ought to sponsor a plan for carrying on such affairs for everybody, civilians included.

• • •

Musical folk noted at the party given recently by Solon Alberti and his wife Nita were Mr. and Mrs. Richard Bonelli, Kathryn Meisle, Mr. and Mrs. O. O. Bottorff and Mr. and Mrs. Joseph Barnett of NCAC; Gino Baldini, the genial USO concert head; Mr. and Mrs. Edwin McArthur, Mr. and Mrs. Jacques Wolfe, Clara Edwards, Oley Speaks; Carl Deis of G. Schirmer, Inc.; Eric Von der Goltz of Carl Fischer; Mr. and Mrs. Marcel Hubert, Mr. and Mrs. Charles Baker, Elsie Baker, Mr. and Mrs. James Price, Mr. and Mrs. Norman Jolliffe, Mr. and Mrs. Bernard U. Taylor, Violet Martens, Virginia Hackett, Mr. and Mrs. Frank Hurd, Charles E. Neil; Eugenie Whitmore, representative for the Alberti summer class in Omaha; Louise Tasher, of Denver; and others.

• • •

The New York Philharmonic directors and governing board were gladdened at a recent meeting, by a report of Marshall Field, president of the former, that despite the need to form "a guarantee fund of smaller gifts from a great many people" at some future time, the subscription sales for this season have increased about $33,000 and single sales are up about $5,000 above a similar period last year. Let's hope this indicates a trend in the nation as a whole!

• • •

Henri Temianka writes to say that he has "always been intrigued by the custom of Russian-born musicians (a habit not shared by other adults of that nation) to continue using their diminutive Christian names throughout their professional lives." Thus, Michael remains Mischa, Jacob is Jascha, and Alexander becomes exotic Sascha.

"Why," proposes the violinist, "not extend this engaging custom to include all other artists now before the public? For instance, Artie Toscanini, Bertie Spalding, Fritzi Kreisler, Bobbie Casadesus, Ritsi Melchior, Dickie Crooks, Joey Hofmann, etc.?"

• • •

A lady recently entered a pet shop to buy a canary, and expressed a liking for a brilliant singer. She said she'd take it, but the proprietor demurred.

"The little gray fellow in the cage below goes with it," he suggested gently.

"But I don't want *two* canaries!" she cried.

He shrugged and wrapped up the cage.

She took the bird home and waited expectantly. There was no singing—only a brooding silence. Outraged, she flew back to the pet shop with the cage and delivered a five minute homily in which she accused the dealer of sundry forms of treason.

"Madam," said he at last with dignity, "I told you the other little fellow goes with it. He's the *composer!*"

• • •

Now that the late war is an unhappy memory, it might not be endangering national security to reveal that the theme song of This Is the Army, which gave such uplift to our men's morale under the patriotic guidance of its composer, Irving Berlin, bears an unconscious family resemblance to a motif in the last movement of D'Indy's Symphony on a Mountain Theme. So what?

• • •

HAPPY NEW YEAR!

AT HOME WITH THE STRAUSSES: GI RECEPTION

RICHARD STRAUSS TODAY:

From a photograph inscribed by the composer and given to the writer of this article on his visit to the Strauss villa at Garmisch.

By JOSEPH FREEMAN

It was five o'clock that August afternoon when our convoy rolled into Garmisch-Partenkirchen, the Bavarian resort made famous by the 1936 Winter Olympics and the composer of Salome. We piled out of our cars and looked around and did not believe what we saw. Garmisch was so beautiful. It lay in the cool green valley surrounded by the snow-capped Zugspitz Mountains rising ten thousand feet into the sky. GI's and German civilians were walking across the broad square in front of the Post Hotel where our USO performers were guests of the Tenth Armored Division, but everything was still and serene and it was hard to remember there had been a war here this spring. Over this exalted silence, remote from the world, the mountains loomed around the town like the depth of a great, green cup whose rim was edged with ice.

We had "chow" with the officers, and afterward a captain said to us:

"Would you like to meet Richard Strauss?"

The captain was simply a good host. Throughout our trip, army officers and GI's took us to see places and persons of interest. They hated the Nazis they had beaten but they were inveterate sightseers. Outside Bad Nauheim they had shown us around the fortress where Hitler and von Rundstedt had planned the Battle of the Bulge. In Salzburg they would take us to the Eagle's Nest high above Berchtesgaden. To them, Strauss was the great museum piece of Garmisch, and they made a distinction between political monsters and a creative genius, even though his attitude toward the Third Reich had been reputedly tolerant.

Strauss had continued his public musical career under the Nazis, allowed himself to be used as a cultural front, collaborated in art. (Perhaps he was helpless, but in any case it was inexcusable.) But the war was over, the Nazi regime smashed and Strauss was now, to all intents and purposes, a polite prisoner of the American army, unable to receive foreign visitors without its permission. Beyond all these things there remained the permanent Strauss, the man who had revolutionized modern music, the creator of Don Quixote and Elektra, the heir in a straight line of succession to Wagner, Berlioz and Liszt. He was eighty-one, and there might never be another chance to meet him.

Bach and Boogie

The musicians in our group decided to go. These included Norman Hackforth, Reginald Gardiner, and Joe Kahn. Norman is a gifted English pianist and composer who has played for Beatrice Lillie and written songs for Noel Coward. Reggie is a famous movie actor with an amateur's passion for music. Only that morning, back in Tutzing on the Starnbergersee, he had described to us in dramatic detail how he had played the role of a symphony conductor in a recent Hollywood picture. It was a magnificent performance. As he waved an imaginary baton in the air and sang the gypsy passage from Tchaikovsky's Fifth to the words "Don't you want a drink, Mrs. Murphy?" you could almost hear the orchestra.

Joe is a terrific guy with the keyboard. He can knock out classical stuff, and those who heard him in person or on the air during the three years he was with Toscanini won't forget it. He is a maestro of swing, too, famous over NBC for his boogie woogie arrangements of Bach and Boccherini. Once in Kassel, when Joe was on the stage playing his "Bach with a Sock," pronounced "Bock with a Sock," I asked a German usherette what she thought of it.

"Bach didn't write it that way," she said severely.

But the GI's in the audience, combat heroes of the 30th Infantry, cheered enthusiastically, banging their helmets against the palms of their hands.

Joe is as American as they come. He looks like a Satevepost cover, dresses like an Esquire ad, talks the racy idiom of Brooklyn and the U. S. Army in which he served until this year. And all through our trip in Germany this summer he would suddenly break into Yiddish. He liked to stand in the streets of Bamberg, Regensburg and Munich rattling off wisecracks in a language which a few months earlier would have landed him in a concentration camp. It gave him a sense of liberation from a terrible nightmare which we hoped was really over everywhere.

Permission to Visit the Villa

We got into an army car with the captain and a GI driver and cut down the main street of Garmisch-Partenkirchen, past the pink stucco houses with gabled roofs and pious frescos facing the square. Then we turned into a side street and up a cobbled hill and at the corner found the Town Major waiting for us. He was a young, clean-cut officer with an engaging face and a green Class A uniform who governed Garmisch for AMG. You had to have his permission to see Strauss, and now he told us it was "okay."

The major started his car and we followed him five or six blocks until he stopped in front of a brick wall five feet high surmounted by an eighteen inch barbed wire fence. That was how Strauss had fortified his home at 46 Zoerspritzstrasse and the five acres of garden around it to keep out visitors who bothered him after the Winter Olympics had made Garmisch a tourist hangout.

For protection against curiosity-seekers like ourselves he once made the only entrance to the grounds a heavy iron door. This had a large bell button and a speaking tube connected with a phonograph in the servants' quarters. Every time somebody rang the bell, the phonograph would repeat: "Dr. Strauss is not at home, Dr. Strauss is not at home." When you rang the bell a second time, the record stopped and the iron door opened. Strauss's intimate friends knew that, like the postman, they always had to ring twice. By 1938 this device was abandoned. The family or the servants "screened" visitors through the speaking tube. If they passed muster, an electric device opened the door for them.

But that was in another country and time. Under the guidance of the Town Major, we simply went through a side entrance into the garden and toward the Strauss home. It was about seven o'clock now, and, with two hours' daylight saving in ETO, the late afternoon sun fell on the flower beds brilliant with roses and gladioli, and on the surrounding mountains which seemed at once so remote and so close. As we came up the short brick steps that led to the house, our GI driver said:

"Captain, may I come in too?"

"Sure," the captain said.

"I'll never be in Europe again," the GI grinned, "and I want to see everything there is to see."

A Historic Mansion

We found the door open. In May of this year, when the Tenth Armored captured Garmisch, GI's nailed a sign on this door saying: "Clear out before morning." Next day AMG removed the sign and allowed Strauss to stay in his home, where he finished his one act opera Capriccio.

In 1933 Strauss had served as head of the Nazi *Reichsmusikkammer*, the Chamber of Music. In 1934 he had resigned in a row with Reich authorities over his Jewish librettist, Stefan Zweig, to whom he had written a long letter denouncing the Nazi regime. This house had been the center of another conflict in 1944. Strauss refused to take in bombed-out Germans from Munich. When Hitler bawled him out, the aged composer replied: "It was not I who started this war."

In the foyer we stopped to look at the walls, heavily covered with paintings. Strauss collects examples of the work of El Greco, Rubens and Tintoretto; but these were mostly obscure religious paintings which made the narrow lobby look like a chapel. Past them we entered a large living room beautifully furnished in mahogany, and very quiet. The Town Major asked if any of us spoke German, and several said they did.

The Women in Strauss' Life

A door opened at the far end of the room and two women came in. One was very short and thin, with white hair and a little blue hat long out of fashion. Her wrinkled face and dark eyes sparkled with energy despite their great age. She wore a white waist and dark blue skirt and walked toward us with rapid, excited little steps. The Town Major introduced her as Mrs. Richard Strauss. She went around shaking everybody's hand and saying in broken English and clear-cut German how glad she was to meet us, and would we please make ourselves at home.

The other woman was young and slim, with a tanned, thin face, large, dark eyes and black hair. She, too, wore a simple waist and dark skirt and her features were sensitive and drawn. The Town Major introduced her as Alice Strauss and while she was shaking hands around the room whispered to us that she was the composer's daughter-in-law. In New York music circles I had heard she was Jewish. I wondered if that was true, and how she had fared under the Nazi regime.

When the door at the far end of the room opened again, a man about six feet five came in wearing a grey Tyrolean costume. His bare knees were huge and bony; his big, bulging head partly bald; his hair and mustache very black. This was the composer's son, Franz. Alice Strauss's husband, a lawyer in his middle forties. He shook hands with everybody, stooping his long body, bowed to each in turn and said nothing.

(Continued on next page)

THIS high-spirited account of a party of GI's who visited Richard Strauss in his Garmisch villa—unlike some previously printed stories on the subject—is neither frigidly aloof and superior, nor on the other hand, over-awed and venerating. Although it may seem rather informal in its treatment of a great composer, the editors of the Musical Courier have decided to publish it as an illuminative piece of Americana, edition 1945. It highlights in no uncertain way the clash of two cultures. Ancient, somewhat wearily sophisticated Europe, despite its great spiritual inheritance, was not able to free itself from the chains of fascism until rescued by humorous, buoyant, sometimes naïve, and youthful America, with its innate decency and great technological and economic power. That clash in itself provides a spectacle that is tragi-comic, yet inspiring.—*The Editors.*

AT HOME WITH THE STRAUSSES

(*Continued from preceding page*)

Mrs. Strauss and Alice slipped quietly out of the room while the crowd was trying to make itself comfortable. When they came back they brought Richard Strauss. There was complete silence for a moment, as we all turned to look at him.

He appeared familiar, as people do when you have seen their pictures in the papers for many years. Standing there six feet three in his brown summer jacket and grey flannels beside his wife, who barely came up to his elbow, he looked like an old-fashioned European businessman, like his grandfather, perhaps, who a century ago ran the Pschor brewery in Munich.

The composer's shoulders were bent, his frame spare, his hair thin and white above the high round forehead which, like his son's, was bald. His skin was tanned and hardly wrinkled for a man who was born the year Lincoln delivered the Gettysburg Address and Bismarck plotted war against Austria. His eyelids were heavy over his clear, pale blue eyes as if he were already far away from the world and quite tired of the immense, conflicting experience which had been his across eight decades.

Then he came alive and smiled and went around the circle listening to the introductions and shaking hands. He looked up quickly when they told him Joe had played with Toscanini for three years, smiled and went on to the next guest. There was a simple, natural dignity about all his movements. He was very reserved, very polite, very quiet and his wife and Alice followed him anxiously. We were looking at a man from another age, an age more distant from us than Greece or Rome because it was the one which had just preceded ours and lay in visible ruins under something which was gathering invisible shape.

A Little Snifter

"Shall we have something to drink?" Alice said.

"Good idea," the Town Major said.

Mrs. Strauss and Alice went to the china closet and brought out a square bottle and small glasses. They filled the glasses and passed them around the room. It was Cointreau and it was the only drink we had in a German home all through the trip.

We had been in other German homes, but the army had requisitioned them and they were now American billets. A lot of German homes we had seen had been bombed to pieces and were heaped as brickpiles along the streets of battered cities such as Heilbronn and Stuttgart. We had seen this devastation many times and every time we said: "It serves them right."

You get so used to this wreckage that when you see a town like Garmisch, utterly untouched by the war, it seems unreal. And now it seemed unreal to stand around a German living room drinking Cointreau and making small talk in two languages. But whatever else you thought, you could not help remembering that once under this roof great spiritual values were created, and that a frightful barbarism, still alive here and in other parts of the world, had destroyed them and their creator. The artist can never placate the despot. Appeasement can only delay the moment of the artist's physical or moral annihilation.

"Doctor," someone said to Strauss, "all through the war your music was constantly played in America. It was very popular."

"I am very happy to hear that," Strauss said.

In the Master's Study

After a while Alice looked around the crowd and said: "Would you like to see his study?"

We put our glasses down and filed through the door at the far end of the room and entered Richard Strauss's study. It was not as large as the living room, but very large and comfortable and full of the mellow afternoon light streaming through the wide windows. The walls were lined with books on music, history and biography. Close to the wall on the right was a grand piano of pale checkered oak. A large oak desk stood under the window which looked out into the flower garden and on the mountains encircling the town. The musicians—Joe, Norman and Reggie—followed Strauss to his desk. Against a wooden holder stood a copy of Till Eulenspiegel. On the flat-top desk was a notebook in which Strauss had written some musical notes in pencil.

"I am making some changes in Till," Strauss said smiling. That was his Faust on which he would work till his dying day. And perhaps the whole story of our times lay there in cipher: from the poet's serene organic universe to the composer's assault upon the nerves of an age that finally went to pieces.

At Work on New Opera

"Ask him if he's writing anything new," Joe said.

I asked and Strauss said: "Yes, I have just finished a new opera, The Loves of Titania. It will open in Salzburg this year."*

The musicians began to look over the score of Till Eulenspiegel and I went to the bookcase where Mrs. Strauss and Alice were standing.

"Are you a musician too?" Alice asked in English.

"Unfortunately no," I replied. "I'm a writer."

"A writer," Alice said in a tone which implied that it is an author's business to see and hear everything and try to understand it all *sub specie aeternitatis*. "You have no idea what the last six years have been like. We were spiritually starved. There was nothing here a civilized human being could read and we were not allowed to get foreign books."

"Oh, but Alice!" little Mrs. Strauss exclaimed, "there was that one American book, I forget its name. You remember, what did they call that marvelous novel?"

"A great book," Alice said earnestly. "Gone With the Wind."

(I had seen a Third Reich edition of Gone With the Wind in the study of the Merck house in Jungheim and knew that in Paris they were paying fifty dollars a copy for that classic.)

Strauss Plays for Guests

From the other side of the room Strauss asked us whether we would like to hear him play. He, too, was host to army sightseers. We said that would be grand and the old man sat down at the piano, closed his eyes a moment and began the waltz from Der Rosenkavalier. The hands were not what they used to be, and after all these years you could not blame Strauss for looking a little bored. Even then it was a superb melody and we would be able to say when the tumult and the shouting were over that we had heard the waltz from Der Rosenkavalier played by Strauss himself when he was eighty-one. We applauded, the old man bowed and the room became very quiet. Somewhere in the crowd Alice whispered: "He's tired, poor dear."

Then Strauss turned to Joe and said: "Would you be kind enough to play something for us?"

Joe blushed, looked around bewildered, said "Who me?", sat down on the oblong stool and tried the Bechstein keyboard. Strauss sat at his desk, stooping his long body toward Joe. Behind him stood his wife, as she must have stood on similar occasions for fifty years. She watched Joe critically. She, too, was a musician, the famous singer Pauline de Ahna.

Joe knocked out a few chords and somebody in the crowd whispered:

"O Montreal, I hope it won't be Bach with a Sock!"

Gershwin Titillates

Strauss considers every form of jazz, swing and boogie simply *scheusslich*, abominable. But Joe's instincts are good. He dug down deep into his own transcription for piano of Gershwin's Summertime. He played it in Godowsky concert style and Strauss leaned forward intently, pleasure written all over his face. As the music rolled out of Joe's fingers, little Mrs. Strauss, standing behind her husband's chair, rose up and down on her toes, beat time in the air with her hands and swayed back and forth, a 75-year-old jitterbug.

"Was fuer Anschlag!" she cried. "What a touch!" She turned toward somebody behind me and said: "Look, look, Richard! Watch his hands!"

I turned around and there, standing close to Alice, was a young boy I had not seen before. He was tall and gangly; well over six feet; with black hair and eyes, long loose hands, bony knees bulging under his grey Tyrolean shorts.

Applause from an Expert

Joe finished his piece and we all applauded. The composer of Death and Transfiguration said quietly: "Splendid, splendid," and little Mrs. Strauss kept clapping her hands and exclaiming: "How gifted; What hands!" I turned to Alice, standing near the dark boy, and said:

"Is this your son?"

"Yes," Alice smiled, "he's eighteen."

"What are you going to be, Richard," I said, "a lawyer like your father?"

"No," the boy said, "a musician like my grandfather."

"He worked in a defense plant during the war," Alice said. "Thank God we managed to keep him out of the army. We saved his hands for better things." It seemed to me she was also trying to say: "He did not bear arms against you."

Joe called me to the piano and said: "Ask him if he'd like to hear me play some jazz."

I asked. Strauss looked at the floor, then straight up at Joe and said bluntly: *"Nein!"*

"Let him play something of his own," Mrs. Strauss suggested.

Joe plunged into Chopin's Etude in C Sharp Minor, and it sounded like a miracle of living sound. "What a touch!" Mrs. Strauss said. The old man raised his hand for silence and she was forced to express her ecstasy in pantomime. Once, however, she could not help whispering across the room: "Richard! Look, look—his hands!" The boy flushed, looked very impatient with his grandmother, as young people do when you tell them there is still something they can learn.

Joe finished the last chords of the Etude and Strauss stood up and solemnly shook his hand. "Truly wonderful," he said.

Mementos of Garmisch

It was almost eight now and we had to make the USO show at the stadium where Sonia Henje once ice-skated for a super-colossal Hollywood film. Strauss, obviously tired, opened a drawer of his desk and took out some recent postcard photos of himself. We were all in army uniform and this was the ritual for GI sight-seeing parties. We lined up beside him and he autographed a picture for each of us. The inscription was noncommital, just two names like this: Reginald Gardiner—Richard Strauss. When it came to Joe, the composer looked up into his face and asked:

"How do you spell your name?"

"Kahn," Joe said, "K-A-H-N." He wrote out "Joseph Kahn" on a slip of paper and handed it to Strauss. The old man thought a moment and wrote a special inscription on the photo he handed Joe. As we followed the Town Major outside to our cars, Joe showed me the photo and asked:

"What does this say?"

"It says *'mit aufrichtigen Annerkennung'*—'with sincere recognition'."

Joe couldn't believe it but it was there.

"Richard the Fourth"

The composer's grandson came over to see us off.

"Auf Wiedersehen, Richard," I said. "I hope you will be a great composer, too—Richard the Third."

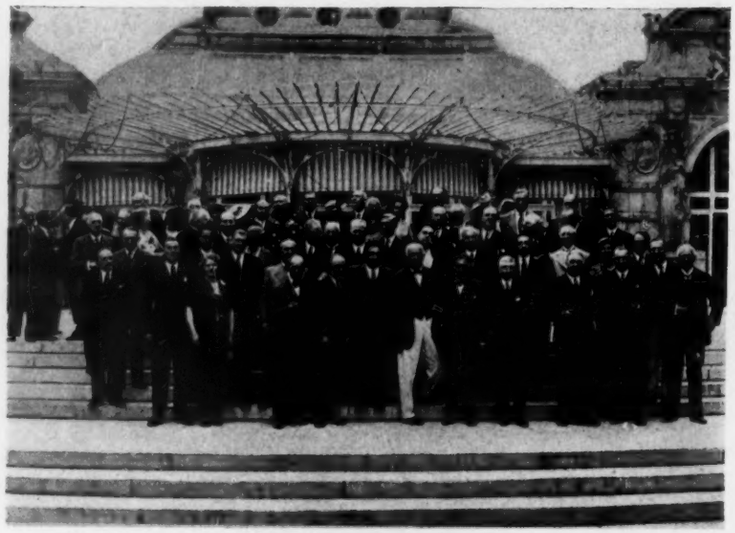
"Why Richard the Third?" the boy said.

"In the States they say Wagner was Richard the First, your grandfather Richard the Second. That makes you Richard the Third."

"Oh, no," the boy said. "Don't you know the story? Many years ago somebody said to grandfather: 'Wagner is Richard the First, you are Richard the Second.' Buelow, who was present, said: 'There is no second to Wagner; Strauss is Richard the Third.' So you see, I am Richard the Fourth!"

We laughed and said goodbye. I wondered in what kind of world he would grow up and what kind of music he would write.

*Ed. Note: The Salzburg Festival last summer did not list this work.



WHAT HAPPENED TO IT?

Ten years ago, in September, 1935, there was held at Vichy, France, a Conference of the Permanent Council for the International Cooperatipn of Composers. Wearing white trousers in the first row is Richard Strauss, founder and president of the Council. Others in the picture: To left of Dr. Strauss are Carol Berard, general secretary of the Composers' Union and French delegate to the Permanent Council; René Chauvet, director of the Bordeaux Opera and Vichy Casino, and the late Albert Roussel, composer, then vice-president of the Council. To the right of Dr. Strauss are M. Huisman, French General Director of Fine Arts; M. Baugnies, president of the Compagnie Fermiere de Vichy; second from right is Irving Schwerké, then General European Representative of the Musical Courier; at right end of front row is the late Emil von Reznicek, German composer. Immediately behind Dr. Strauss is Darius Milhaud, French composer, and to his right are Emile Hullebroeck, Belgian composer; Franco Capuana, conductor of the San Carlo Opera, Naples (who led Italian works at the Conference); Alfred Bachelet, French composer and member of the Institut de France, and Paul Le Flem, French composer and critic. Second to the left of Milhaud is Kurt Atterberg, Swedish composer-conductor, general secretary of the Council; and next to him Peder Gram, Danish composer. (Photo by Mougins.)

METROPOLITAN OPERA: New Singers Bow

Tosca returned to the Metropolitan on Dec. 5 after a lapse of a year. The colorful score brought back two favorites of the roster for their first appearance of the season, Grace Moore, as a blonde *"bruna"* heroine and Lawrence Tibbett as the merciless Scarpia. Jussi Bjoerling, singing Cavaradossi, and Baccaloni, the Sacristan, made up an excellent lead cast. Other roles were played by Lorenzo Alvary, as Angelotti; Allesio De Paolis, Spoletta; George Cehanovsky, Sciarrone; John Baker, a Jailor; Mona Paulee, a Shepherd.

Of the singers, Miss Moore was outstanding vocally. Her voice took on a rounded, voluminous quality with much beauty of tone. She displayed more "bigness" than one has previously sensed, with little or no gradations of shade. Her impersonation was sung in superb opera style and won a real ovation, even though the ability to sustain the climactic notes of the Vissi D'arte was sometimes lacking.

It is a pleasure to report that Mr. Tibbett once again produces sizable tones easily. His work was expressive and convincing. The baritone has intensified his dramatic conception of this role, and the result is a subtle and fine interpretative artistry.

Always a satisfying singer, Bjoerling, heard for the first time in the Cavaradossi part, gave a lyric rather than dynamic presentation. The first act music, solo and duet, was well delivered. The Swedish tenor did not sufficiently project the triumphant defiance song in the chamber of the tyrant, but the great aria, E lucevan le stelle, was masterfully sung, with delicate and exquisite phrasing. Of the other singers, Baccaloni held the stage with clever, appropriate buffoonery and the voices of the cast, in general, were pleasing.

Cesare Sodero conducted. One wonders why this fine musician permits disturbing rhythmic liberties to an increasing extent among the artists under his baton. His orchestral effects are well-schooled and authentic. The stage director was Lothar Wallerstein; the chorusmaster, Kurt Adler. M. C.

BRUNO WALTER AND EDWARD JOHNSON, Metropolitan Opera General Manager, congratulate Pierrette Alarie, 19-year-old Canadian coloratura soprano, who made her debut as the page, Oscar, in the revival of Verdi's The Masked Ball, which Mr. Walter conducted.

Meistersinger Appeals

That Richard Wagner was not only one of the greatest of composers but also one of the major prophets was suggested to one listening to the Metropolitan's first performance of the work this season on Dec. 6. The last act monologue of Sachs, which proclaims that "should the Holy Roman Empire go down in ruin, the holy German art would still remain" is strikingly apposite to present-day events. While much of that Reich and Nuremberg itself lies in ruins, Wagner's great musical comedy glorifying this perished world lives on as one of the immortal masterpieces of opera. Under George Szell's inspired baton, the score came to life with all its magic power. Every detail of its contrapuntal web was clearly projected and the music sparkled in all its transparency.

The cast was, on the whole, the same as last season. The best performances were those of John Garris as David and Gerhard Pechner as Beckmesser, whose pantomime in the third act was followed with applause. As Sachs, Herbert Janssen again proved his mature musicianship and convincing feeling for Wagner's style, though his voice seems at times somewhat light and bright in timbre for this particular part. However, his interpretation of the "Lilac" monologue in the third act was an outstanding feature of the evening.

As Eva one again had an opportunity to admire Eleanor Steber's superb high register. What she has to gain still is a certain introspective attitude towards the part. Kenneth Schon as Kothner did some good singing, but his histrionics still can stand improvement. Emanuel List's Pogner has the necessary dignity, and Kerstin Thorborg's Magdalena also was an asset to this fine performance. Charles Kullman as Walther sang bravely over a severe cold. His musicianship and technical efficiency made possible a rendition which in spite of the handicaps at hand was highly appreciated. The sold-out house bestowed an ovation upon conductor and ensemble, in which the stage director, Herbert Graf and Kurt Adler, the director of the excellent chorus, deservedly shared. H. W. L.

Singher as The Barber

The season's first Barber of Seville was presented at the Metropolitan on Dec. 7. It was competently done, even if several of the figures were miscast. Martial Singher sang well as Figaro. His suave conception, however, hardly suggests the effervescent figure that Rossini created; it is too French in spirit. Similarly Bidu Sayao's Rosina is lacking in the essential Italianate quality. She acted admirably and her dainty voice is one of the most beautiful before the public today. She sings the part in miniature—with musicianship and feeling, to be sure, but not in the bravura tradition of The Barber of Seville. Baccaloni as Dr. Bartolo and Pinza as Don Basilio were magnificent in every way, vocally and stylistically. Bruno Landi was the Count, and the subordinate roles were taken by John Baker, Thelma Altman and Richard Manning. Singing in a rather colorless fashion at the beginning, Landi warmed up as the opera progressed and ended strongly. Cesare Sodero conducted. It might be advisable for stage director Desire Defrere to show members of the chorus and supers how a violin bow should be held; half of the serenaders in the first act gripped theirs like tennis racquets. H. C. S.

Ballo in Maschera Restored

After having been absent from the repertoire for four years, Verdi's Un Ballo in Maschera was restored in an excellent performance on the afternoon of Dec. 8. Bruno Walter conducted and his intimate knowledge of the work, his sensitivity and dramatic drive made his reading of the score a fine experience. He was greatly helped by a good cast. Zinka Milanov as Amelia, in splendid voice, dominated the scene with her arias and in the ensembles, her duet with Renato (Leonard Warren) in the first scene of the last act being a climax of the performance. Warren has certainly one of the greatest baritone voices now to be heard on any stage. With his big aria, Eri tu, he brought down the house, and received an ovation. Jan Peerce, in excellent voice, happily completed the ensemble, in which Margaret Harshaw as Ulrica showed her voluminous, expressive vocal gifts to greatest advantage. As Oscar, Pierrette Alarie made her debut. Her voice is not big and sometimes gets drowned in the ensembles but her appearance and poise make her a promising addition to the roster. Norman Cordon and Lorenzo Alvary were impressive as the conspirators. Richard Manning and Lodovico Oliviero completed the cast. The chorus, directed by Kurt Adler, deserves special mention, as do the tasteful staging by Herbert Graf and the choreography by Boris Romanoff. H. W. L.

With one exception, the Dec. 12 performance of Der Rosenkavalier was repeated with the same cast. The newcomer was Thomas Hayward, who had been scheduled for the previous presentation but had been indisposed. Cast as the Singer who appears in the first act for only one aria, he showed a strong voice and agreeable stage personality. Szell again was the conductor and the cast included Jessner, Stevens, Steber, Votipka, List, Lechner and the numerous subsidiaries who throng the stage. H. C. S.

Don Giovanni Impresses

Conductor and cast joined in presenting an outstanding performance of Mozart's Don Giovanni on Dec. 13, George Szell at the baton and the singers on stage seeming in league to burnish and display every facet of the score. Credit for expert pacing and deft emphases goes to the conductor, whose light but vigorous leadership set the spirit of the evening. Pre-eminent among the singers was Zinka Milanov as Donna Anna, commanding the full resources of her notable voice. Ezio Pinza's conception of the title role is familiar for its polish and excellence. The Don Ottavio of Charles Kullman, commendable in style and acting, could benefit by more vocal flexibility; however, he did well in this highly difficult music. Jarmila Novotna's Donna Elvira had its accustomed dignity and tonally she was in good form. Zerlina seems an ideal role for Nadine Conner as far as voice is concerned, although her acting brings little individuality to the part. Leporello, as presented by Salavatore Baccoloni, had subtlety as well as obvious comedy. The brief passages assigned to Masetto were ably negotiated by Arthur Kent, and the impressive Commendatore was Nicola Moscona. G. L.

Tannhäuser Centenary Marked

The first performance this season of Wagner's Tannhaüser on Dec. 14 was a tribute to the hundredth anniversary of the first performance of this opera. It would be pleasant to report that the performance was an especially distinguished effort, but unfortunately the evening did not come up to the expectations. Only Lauritz Melchior as Tannhäuser was fully familiar with the stylistic requirements of his part, and though apparently under the handicap of a cold, deeply impressive in his traversal of his role. Mr. Melchior is a first rate character-actor and a moment as for example his Nicht such ich Dich noch Deiner Sippschaft Einen had an expressional intensity which permeated his whole rendition.

Next to him Helen Traubel as Elisabeth, with her full and warm vocal means and impressive impersonation of her part, added to the evening's significance. Her Dich teure Halle really had the jubilant quality and her leading of the great ensemble in the second act and also the Prayer in the third were impressive.

Martial Singher was Wolfram, singing nobly his arias and refined in his acting, perhaps too refined. Norman Cordon in good voice was a benevolent Landgraf. Messrs. Garris, Hawkins, Laufkoetter, and Ezekiel completed the male ensemble, Maxine Stellman was the Young Shepherd.

Blanche Thebom was not a happy choice for Venus, which she sang for the first time, her voice being not dramatic enough for the exacting passages of this very difficult part, with its especially taxing tessitura, and her acting, stilted as it was, being more that of a Salome than that of the Goddess of Love.

Fritz Busch conducted. One missed the warmth and sensuousness of his Lohengrin interpretation and the preciseness which distinguished the later performance. It also remains doubtful whether the deviations from the usual score are advantageous. H. W. L.

Gynrod as Sachs

Because of the illness of Herbert Janssen, young Frederick Gynrod was hastily pressed into service as Hans Sachs for the Metropolitan's second presentation of Meistersinger on the afternoon of Dec. 15. Otherwise the cast was the same, with George Szell again conducting. Having sung the role with the company on its tours Gynrod was more or less at home. His conception is agreeable and his bearing manly, though as yet he does not own the mellow qualities that will come later. Vocally he is adequate, with excellent high notes, a good range, and not too much volume. Steber, Thorborg, Kullman, Pechner, List, Garris, and Schon were the other headliners. H. C. S.

Merrill and Tucker in Traviata

The Traviata performance of Saturday night, Dec. 15, had two newcomers to the cast. Robert Merrill made his debut with the forces as the elder Germont—a performance strikingly poised and revealing one of the largest and finest lyric baritone voices which the company possesses. In some of the subtler details of nuance and pacing, Mr. Merrill's impersonation will grow, but his mastery of vocal elements was truly impressive and revealed great possibilities for the future. Richard Tucker took over the role of Alfredo from his indisposed brother-in-law, Jan Peerce. His portrayal is dignified, and well trained as to vocal traditions. As the evening progressed his singing grew in warmth and emotional appeal, the aria at the opening of Act II being finely done. Mr. Tucker also commands a lyrical method that is pleasantly free of grave faults of production. Licia Albanese made a truly appealing, fragile yet vivacious Violetta. Her florid singing was acceptable, and she has broadened the tragic power of the final scene until she had a spontaneous ovation after her heart-broken scene before the mirror. Cesare Sodero underlined the dramatic effects of the score from the conductor's pit. There was spirited work by vocal ensemble and brief dance episodes in Act III, with Peggy Smithers and Marina Svetlova as soloists. R. M. K.

A repetition of Fidelio on Dec. 17 was marked by a superb orchestral treatment by Bruno Walter, whose baton reading was of great power and lyricism. The cast was the same as at the first hearing, save that Frederick Jagel appeared as Florestan in a full-voiced and impassioned portrayal, Osie Hawkins assumed the role of Don Ferrando in a somewhat restrained style, and Richard Manning did well the brief though poignant scene of the First Prisoner.

Lohengrin was repeated at the first Saturday night popular performance on Dec. 8. The only change was that Nicola Moscona sang King Henry.

RADIO, TELEVISION:

By William Taylor, *Radio Editor*

DAVE ELMAN RECEIVES BIDS ON HIS "RADIO AUCTION SHOW" heard over WOR-Mutual (Mondays, 10:00 to 10:30 p.m., EST).

Dave Elman's Radio Auction Room

Nothing in radio is basically new as far as program ideas are concerned. With a little research you'll find this energetic industry has experimented with just about everything. But the unusual happened in May 1945, when a really new idea for a show was broadcast in a try-out from the ballroom of the Ritz-Carlton hotel in New York. It was titled Dave Elman's Auction Room, and is now a regular feature on WOR-Mutual (Mons., 10:00 to 10:30 p.m., EST). Its daddy was Dave Elman, who made the radio producers and dial turners sit up and take notice, with the enormously successful Hobby Lobby series, still going (WABC, Thurs., 9:30 to 10:00 p.m., EST). For the first time a real auction was held, in which objects and items, ranging from almost priceless connoisseur's selections to ridiculous things, were sold to the highest bidder with the vast listening audience participating. It clicked at once, and it had only been on the air 3 weeks when its definite appeal was proven by a 5.1 Hooper rating. A real achievement in the summertime. When September came, it was sponsored by the Rensie Watch Company, which was this organization's first venture in national radio advertising.

A great many people can dream up ideas, but it is a horse of another color to put them into successful practice. The real reason for the show's appeal is Elman. He is a born and seasoned showman, and he astutely concocted a melange of music, drama and comedy which appealed to all types of listeners. Besides guest singers such as Helen Jepson, Lucille Manners and others, as well as stars of the stage and screen, together with prominent celebrities of the day spotlighted, quite a clever stunt is the background build-up of the items to be auctioned. The exciting thumbnail sketches woven around them are often highly dramatic, and meet with an immediate response from the romantic collector. And no wonder, for the articles put up for sale would intrigue the casual buyer, let alone a hard-boiled collector. Among them the watch fob of the late Enrico Caruso, auctioned off by his wife, Dorothy Caruso; the key to Castle Garden where Jenny Lind made her American debut, sold by Lucille Manners; Lawrence Tibbett auctioning off two of his recordings from his private collection, never pressed for general use; Helen Jepson with the original manuscript of De Koven's O, Promise Me; Deems Taylor with the original manuscripts of Stephen Foster's songs; three original copies of Lincoln's Emancipation Proclamation; Lincoln's breakfast table, etc. This only skims the surface of literally thousands of things put up for sale. The general aim of the show is to bring unusual items of musical and historical import to radio audiences, and it is assuredly accomplished in an incredible way.

The mechanics of the program go something like this: a studio audience is assembled by invitation only, composed of well known collectors and habitues of auction galleries. Elman says, "they know value and will not let me down." Those in the studio have one minute to get in their bids after an item is announced. When the highest studio bid gets under the wire, the radio audience is invited to submit their bids. Elman calls this "throwing the bidding open to the nation." Two weeks are allowed for these bids to come in by mail or wire and must be accompanied by a check. If none of the outside bids are better, the high studio bidder gets the bacon. A novel surprise feature for many bidders, who carry off seemingly minor or humorous objects, is when they receive valuable prizes unknown to the highest bidder, such as a college education, a box at the Metropolitan Opera, or a trip to California!

There is one thing the bidders can depend on. All the articles sold are carefully checked and rechecked for their authenticity. Elman has eight paid assistants aiding him to track down worthwhile items. He also gets good will service of a lot of experts interested in the show, who know where and how, certain things can be secured. Museum people, art critics, and even teachers of art in colleges, are among those whom Elman goes to for evidence of the authenticity of the items to be sold.

Auctioneering is an exacting profession in itself; it requires as much ingenuity and histrionics as that of a full-fledged opera singer. But Dave knows his business. He learned it the hard way when he was in his 'teens.

Taking "French Leave" from the parental abode, he landed a job, after going like a homing pigeon to a carnival that played in tents through the State of Missouri. The customers, who were mostly farmers, liked to be entertained, but they had little hard cash, and never having heard of I.O.U.'s they paid the admission fee with all kinds of farm produce. You'd be surprised what showed up as legal tender! The stuff wasn't transportable, of course, so our little bright-eyed Dave was given the job of selling it off to the few that had some spare cash in their jeans. To extract money from that crowd, would streamline anyone as an expert auctioneer. At any rate the auction became quite a feature of the carnival before Dave was through. So it is not at all surprising that Elman now has a licence as a legitimate auctioneer and collects the regulation 20 per cent commission on all sales. The money goes into paying some of the costs of the program, such as securing high-priced stage and screen stars for guest appearances.

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Mitropoulos Is Guest With NBC Symphony

Dimitri Mitropoulos, conductor of the Minneapolis Symphony since 1937, inaugurated a 4-weeks' engagement with the General Motors Symphony of the Air, Dec. 9 (NBC, 5:00 to 6:00 P.M., EST). The program opened with Mozart's Overture to the Magic Flute, and the major work of the afternoon was Vaughan Williams' A London Symphony.

Mitropoulos possesses in no small measure the gift of imparting his dynamic vitality to the orchestra, and every performer was on the *qui vive*, responding magnificently to the maestro's direction. His leadership was significant for precision, authority, sensitivity, and a highly imaginative grasp of the composer's intent.

With his second concert on Dec. 16, Mitropoulos appeared in the daring dual role of conductor, directing from the piano, and as piano soloist, presenting Bach's Brandenburg Concerto in D major and Prokofieff's Piano Concerto in C major. His pronounced skill and technical equipment, especially in the difficult Prokofieff work, left no doubt that he was a concert pianist of top bracket attainments. His masterly performance, as both conductor and soloist, deservedly brought him a prolonged ovation from the audience that filled Studio 8-H in Radio City, an even more enthusiastic reception than he received at his initial broadcast appearance.

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Radio Programs Highlight First Peacetime Christmas

Observing the first Christmas Holiday Season since the end of the war, the networks and local radio stations program schedules were devoted to a wide variety and wealth of programming, with dramatizations of the familiar Christmas classics, holiday music, special speakers and programs.

Among the broadcast highlights of the Mutual Broadcasting System was an international hook-up broadcast of the first world Christmas Festival party, honoring the children of fallen war heroes, which was held in countries throughout the world, with radio linking them all. The event was broadcast from New York's Carnegie Hall, Dec. 15, with pick-ups from London, Paris, Moscow and other world capitals. The World Christmas Festival Association sent more than 200,000 gifts to war orphans in the United Nations. Also via MBS the Christmas Eve ceremonies, during which President Truman lighted the big tree in the Nation's capital and delivered a holiday message to the country, was broadcast from 5:00 to 6:00 P.M., EST, Dec. 24. Included was the air-waving of the solemnity of a midnight mass from St. Patrick's Cathedral, New York City.

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The National Broadcasting Company aired a four-day celebration which included GI greetings, drama and music. One of the highlights was the celebration of the first peacetime Christmas in Europe, originating from a GI recreation Hall in Switzerland, Dec. 24. The entire program was produced by the U. S. Army of Occupation. Another feature, among many others, was the full hour of holiday music on Christmas Day with such stars participating as Thomas L. Thomas, Jean Dickenson, Margaret Daum, Bob Hannon, Evelyn MacGregor, Remo Bolognini, and Victor Arden's orchestra. All of the regular programs of the network featured special Christmas music.

Over the Columbia Broadcasting System, holiday presentations were featured on Dec. 23, with a special program of the Prudential Family Hour. A 100-voice choir of the insurance company's employees joined the regular cast of the show. The Music of André Kostelanetz program on Dec. 20, presented Lily Pons and the Paulist Choir as featured guests. A full hour was devoted to a performance of excerpts from Messiah by a 250-voice choir and members of the Kansas City Symphony on Dec. 23. On Dec. 20 at 11:15 P.M., EST, Carols of Different Nations was presented with Elisabeth Schumann, Eileen Farrell, Maria Kurenko, Roland Hayes, Martial Singher, and the CBS orchestra conducted by Bernard Herrmann.

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The American Broadcasting Company, always to the forefront in fine musical programs, presented among the generous variety of holiday broadcasts, Paul Whiteman's Christmas Party, when during the 45-minute show, the maestro introduced as guests his celebrated alumni whom he had brought to fame. Whiteman, director of music at ABC, conducted the Radio Hall of Fame orchestra and Chorus and Joan Edwards was one of the visiting guests. On Dec. 22, a highlight was the Hollywood Bowl Christmas Party with a chorus of 500 voices; radio, stage and screen stars participated. On Dec. 23 the Ford Sunday Evening Hour show programmed a special holiday offering. A special program of Christmas carols were sung by the New York Naval Shipyard choral group air-waved Dec. 21 at 6:30 P.M., from the USS Missouri, the broadcast originating from the exact spot aboard ship where the Japanese signed their surrender terms.

Christmas festivities began as early as Dec. 15 over WQXR, when the Philharmonic Symphony Society of New York presented a Young People's Concert of Christmas music, broadcast direct from Carnegie Hall, under the direction of Rudolph Ganz. The station featured two stupendous musical works on Dec. 23. A two-hour period presented excerpts from Wagner's Parsifal and Beethoven's Missa Solemnis in its entirety.

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Carnation Hour in N. Y.

After being air-waved via WGN from Chicago for 14 years, the Carnation Contented Hour (NBC, Mons., 10:00 to 10:30 P.M., EST) will originate from the Windy City for the last time on Dec. 31. On Jan. 7, the program starts it fifteenth year on the air, broadcasting from New York with an entirely new program format. Popular and semi-classical music will make up the show, with two top-flight guest stars featured each week. The only entertainment talent retained from Chicago is Conductor Percy Faith and his 32-piece orchestra.

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NEWS AND REVIEWS

of the Studios

Risë Stevens, a Mezzo-Soprano, Who Knew When to Say "No!"

"Radio has been the biggest factor in my life," said charming Risë Stevens recently. "You see, I started my music career on the air when I was a child." This appearance was at the age of 10, when the glamorous Risë was featured on Milton Cross' series over WJZ in the Children's Hour series. Since then the young star's lovely voice has become familiar, not only to dial-turners, but to opera devotees and movie-goers. When Milton Cross recalls those days, he says with pardonable pride, "Just see how far my little child star has gone!"

In 1931 Risë was on the air again as a member of the chorus of the Palmolive show, which presented hour-long tabloid operettas with Gladys Swarthout as the star. In 1934 Miss Stevens tried out as a semi-finalist on the Metropolitan Auditions of the Air, but never participated in the finals because she wanted to go abroad to study. To date she has been a featured star on 32 major radio programs, besides being a prima donna at the Metropolitan Opera, where she made her New York operatic debut in the title role of Mignon in December, 1938.

As if this wasn't a full measure of success for a young artist, she was signed by MGM in 1941 in a long-term starring contract, and made her screen bow as star opposite Nelson Eddy in The Chocolate Soldier.

On July 2, 1945, she air-waved her own show via NBC, a summer replacement for Information, Please! Bing Crosby showed up at the first broadcast to wish her luck. This series highlighted a new angle, featuring music from the Hollywood picture studios. With Risë as a drawing card, the program presented the biggest names in music as guests.

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There is a familiar adage that Risë has thrown into the dust-bin with no uncertain plop—that "opportunity only knocks once," etc. "It's absolutely absurd," she exclaimed, "opportunity *does* knock more than once, and my own career has proved it." This belief is one of the reasons why she has gotten ahead.

It is indeed remarkable that she was wise enough not to open the door the first time opportunity rapped! At the age of 17 she was "discovered" by a Metro-Goldwyn-Mayer scout, who spotted her while appearing as a youthful prima donna at New York's Heckscher Theatre. A screen test and a contract were temptingly dangled before her, but she refused with the explanation that her goal was the "Met," not Metro. Just four years later she shattered hallowed opera tradition with a crash, by being the first girl to decline with thanks a coveted Metropolitan Opera contract when it was offered her. She explained she didn't think she was ready for such a great opportunity!

Opportunity did knock again to confirm the exception that makes the rule, and this time she was ready to fling open the door. The wisdom of her decision has been proven. She is now one of the "Met's" most colorful stars and has been making headlines ever since her bow in 1938 to New York's famous Diamond Horseshoe, as well as on the radio and in pictures.

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Risë Stevens is vivacious and has a naturally happy disposition. Tall and slim, she has brown eyes and light brown hair. Although she possesses an engaging simplicity, she is as modern as today and as young. She was born in New York of Norwegian and American parents; educated at Newton High School in Elmhurst, Long Island. She could sing almost as soon as she could talk.

When she was about 10, her mother placed her with a voice teacher with whom she studied for two years. At 17 she began studying with Mme. Schoen-René for really serious work. Then came a three-year scholarship at the Juilliard School of Music. About this time the Metropolitan contract offer was made, which she refused because she wanted to continue her studies in Salzburg and Paris.

With Mme. Gutheil-Schoder in Salzburg she learned her most celebrated role, Octavian in Der Rosenkavalier. The young music student could have selected no better mentor, for her teacher was the original Octavian. In 1936, she made her operatic debut at the Prague Opera House in the title role of Mignon. Following this, she sang in opera in Vienna, Cairo and at the Teatro Colon in Buenos Aires. Returning to America, she made her Metropolitan debut as the lead in Mignon. English audiences heard her for the first time when she sang before Queen Mary at the musical festival in Glyndebourne that same year.

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Her handsome actor-husband is Walter Szurovy, who played one of the leading roles in one of the hit pictures of recent times, To Have and To Have Not. Quite her greatest pride and joy is her baby son, who has already demonstrated such lusty lungs that she wouldn't be at all surprised if he possesses possibilities for a singing career.

"Young singers," Miss Stevens remarked, "think of the success of a career and the money they hope to make before they find out that the fundamental for success is plenty of good, hard work!" And this busy star should know, for she has brilliantly practiced what she preaches.

RISË STEVENS

appearing as guest artist on the Standard Symphony Hour in a special broadcast of Carmen originating from San Francisco. (Phil Stroupe photo.)

American Broadcasting Co. Now Free to Use ABC Symbol

Mark Woods, President of the American Broadcasting Company, and Leonard A. Versluis, President of the Associated Broadcasting Company, have just announced the amicable settlement out of court of their differences in the use of the ABC symbol to designate their networks. A suit filed by the Associated against the American Broadcasting Company to enjoin it from the use of the letters ABC has been settled with the stipulation by Associated that the American Broadcasting Company is now free to use it. In the future Associated will be known as the Associated Broadcasting System and will use the letters ABS as the symbol to identify its transcontinental network.

RADIO NOTEBOOK

WILLIAM S. PALEY, President of CBS, was recently awarded the Legion of Merit in New York by Brigadier-General Robert A. McClure, Chief of the Psychological Warfare Division in Gen. Eisenhower's Supreme Allied Command for overseas service. During the period specified in the award citation, Mr. Paley was Deputy Chief of the Psychological Warfare Div., serving directly under Gen. McClure. Mr. Paley began his war services in Oct. 1943. . . . NBC's TELEVISION station WNBT advanced to 6-day schedule, Dec. 10, doubling program time in less than a year. . . . MOTOR CITIES MELODIES, new CBS musical series featuring BENAVIE orchestra and DON LARGE chorus with top-guest vocalists, premiered Dec. 15. . . . THE GARDEN OF SONG, series featuring the songs of GLORIA GALBO and the music of WILLIAM BRAILOWSKY string orchestra debuted over WJZ, Dec. 15. . . . WILLIAM SCHUMAN, noted composer and Juilliard head, guested on the Opera News intermission feature of the Met Opera B/C via WJZ, Dec. 15. . . . Ford Sunday Evening Hour aired over WJZ, reached 400th performance on Dec. 16. ROSE BAMPTON and WILLIAM STEINBERG, conductor of the Buffalo Philharmonic were guest artists. . . . Louisville Philharmonic, conducted by ROBERT WHITNEY, took spotlight on NBC's Orchestras of Nations program, Dec. 22. . . . PRO ARTE QUARTET bowed in on new weekly string music series, Dec. 23, via WJZ. . . . Untitled 6-minute work especially composed for radio by DR. HOWARD HANSON, given world premier, Dec. 28 via WQXR's Treasury of Music program. . . . The Bolivian composer VELASCO MAIDANA conducted CBS Symphony in several of own works and other South American composers on CBS's Invitation to Music program, Dec. 30. . . . FRITZ KREISLER was guest artist on NBC's Telephone Hour, Dec. 31. Made first radio appearance on this series on July 17, 1944, after avoiding microphones all his distinguished career. . . . ABC-WJZ presented full hour program of predictions for the New Year in a combination dramatic and variety show featuring leaders in every walk of life in FORECAST '46, New Years night, Jan. 1.

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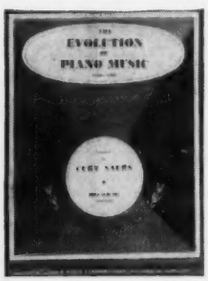

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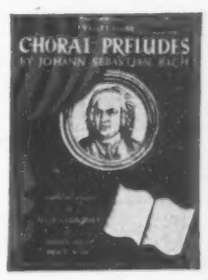

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THE DANCE: Paris Elucidates the Ballet

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

A short time ago several daily papers ran an account of a world-shaking event at the Paris Opéra. Before some 2,000 Allied G.I. guests (Wacs included), a ballet program was given. It was unusual in the fact that the program was not a series of dances but rather an informal presentation of the mysteries of ballet itself. Starting with demonstrations of the positions, what the steps mean, and technical digressions, it proceeded to the second act of Giselle. Then, for the first time before any audience (according to the papers) all of the backdrops were lifted and the entire stage bared. The papers also reported the show a grand success, with the soldiers applauding discriminately, like true ballet enthusiasts.

This sounded too good to be true; a bit unbelievable, in fact, so we consulted an authority on G.I. concert behaviorism. He sent in a learned report. According to him there was no reason why it shouldn't have been a success. The big problem, he said, always was to force the soldier to such events. Once inside, said soldier often discovered, much to his astonishment, that he was having a good time. Our learned consultant also appended a sketch which illustrates the reactions of the soldier. The material, he asserts, is drawn from life.

ACT I

Scene: An orderly room near Paris.
Time: Dec. 18, 1945, 2:45 P.M.

Enter G.I., reporting to Sergeant in prescribed manner, according to military courtesy and discipline.

G.I.: Har'ya, Sarge. Wot's on your mind?

Sergeant (very smoothly, with a slick smile): Son, the lootenant and me decided you been overworked. You're a good kid, and we're going to give you the night off. Even drive you in the six-by-six to Paris.

G.I. (gratified): Honest? Gee, sarge, that's swell.

Sergeant (still smoothly, with a false, hearty smile): And that ain't all! We're even going to take care of your evening.

G.I. (suspiciously): Huh?

Sergeant: Sure, son. You're going to the ballet tonight.

G.I. (startled): Huh? Wot's that?

Sergeant (patiently): The ballet. You know, where the gals come out and dance with an orchestra.

G.I. (rubbing his hands, mollified): Oh, that's different. Like the Bal Tabarin, you mean?

Sergeant (cautiously): Well, not exactly. You see, son, the lootenant was ordered to send a man from this company to the opera tonight, and you're *it*.

G.I. (horrified): No, sarge, not that! Not the *opera!*

Sergeant (falsely): It won't be too bad. Lots of pretty gals, no clothes, dancing—heck, I'd go myself if I didn't have the ration return to figure out.

G.I. (frantically, and not deceived for a moment): Why me? No! What did I do? Can't you put me on K.P. tonight? Ain't there no guard duty? Please, sarge. Not the ballet! Anything but that!

Sergeant (dropping all pretenses and roaring): You heard me! Git the hail out of here and report back at four in Class A uniform! That's an order! On your way, son!

Exit G.I., talking to himself.

ACT II

Scene: A G.I. truck on the way to Paris.
Time: Dec. 18, 1945, 4:01 P.M.

G.I. (brooding silence) . . .

ACT III

Scene: Inside the Paris Opéra.
Time: Dec. 18, 1945, 7:30 P.M.

G.I. (excitedly whispering a monologue to his neighbor): Not bad, not bad. Just look at that gal go up in the air . . . hey, those are fast whirls . . . Look at that guy, the big sissy . . . but he sure can cover ground . . . wish I had his muscles . . . gee, that's a pretty gal, but what's she supposed to be doing . . . Oh, well . . . Think I'm beginning to get the hang of this . . . That's a pretty combination up there now . . . hmm . . . pretty music too . . . Lots of action there, hey fellow? . . . Guess it's not too easy at that . . . Come on, let's give them a big hand . . . Say, maybe I'll come again sometime . . .

ACT IV

Scene: Café de la Paix.
Time: Dec. 19, early morning.

G.I. (discussing the ballet over an absinthe cocktail with some friends): . . . So without a doubt her *entrechats* were inadequate, whereas her elevation was admirable. Personally I thought her technique was on the whole good, despite certain obvious flaws. But technique, gentlemen, is not all. Anyone with training, as I told the sergeant only this afternoon, can pirouette, can *brisé, fouetté* do a *pas de chat* or a *tour-jêté*. Whereas, as I'm sure you'll agree, the spiritual element was entirely lacking. Now, if *I* were staging it . . .

Waiter (interrupting): *Pardon, messieurs, le café est fermé.*

G.I. (rising grandly): *Merci, garçon. Je reviens le semaine prochaine.*

[Exeunt omnes.]

TERESITA OSTA
in one of her dance interpretations. (Photo by Murray Korman.)

Teresita and Emilio Osta

A program of dance and music of Spain and Latin America was offered by the Ostas at the Times Hall, Dec. 12. Teresita and Emilio Osta have been concertizing throughout the country during the last year and their performance is a slick, smooth running affair. Emilio, the pianist, opened with a group of selections by Albeniz and Granados; these were followed by a varied group of popular Spanish and Peruvian dances in which Teresita displayed a thorough knowledge of the important essentials of Spanish dance technique. The young dancer has developed tremendously since we last saw her. She handles her castanets with great facility producing excellent dynamic effects and delicate phrasing; her heel work, too, is crisp, clean and full of vigor. The dances are not only intelligently choreographed but also show a sense of theatre, and the elaborate costumes were generally in very good taste. Emilio Osta is a neat, competent piano soloist and an exceptionally fine accompanist. An all-around enjoyable program.

Dance News

Rosaria and Antonio appeared at the YMHA Dance Theatre on Dec. 23 . . . Maudelle, recently returned from a tour of Mexico and Central America, presented a program of African and Afro-American dances on Dec. 16 at the Ethnologic Dance Theatre. Norman Coker was the accompanist . . . La Meri gave two solo recitals during Christmas week at her Dance Theatre. The first, on Dec. 27, featured dances of India, Japan, China, Java, Burma, Ceylon and North Africa, while on the following evening, Mme. La Meri presented dances of the western world including Spanish, American Indian, Modern, Hawaiian, Venezuelan, Cuban and Argentinian numbers. On both programs several Christmas songs were interpreted in the Hindu Gesture language . . . Miriam Marmein leaves for a coast-to-coast tour early in January . . .

Pearl Primus follows her Broadway premiere as featured dancer in Showboat with a solo concert at Hunter College on Jan. 20 . . . Iva Kitchell gave her second New York concert of the season on Dec. 18 at the MacMillan Theatre. Earlier in the month Miss Kitchell made her first television appearance in an original dance-pantomime skit and was immediately re-engaged for two more telecasts over CBS . . . On Dec. 7, James McNaughton, scenic director for CBS television, and director Paul Belanger, produced the first experiment in surrealism. Based on Debussy's Nuages, Mr. McNaughton devised all kinds of scenic effects which were televised simultaneously with the recording. This may well be a forerunner of a way to present symphonic music over the air.

Holiday Events

Just before and during the holidays, the New York music season generally stops spinning and topples to its side. The dance events usually follow suit, and this year is no exception. Even when the ballet companies are on tour the soloists often manage to get home for a rest in order to freshen up for the second leap of the season. Certain running events continued this year—the La Meri recitals, the YMHA Dance Theatre, the Students Dance Recital Series—but one extra attraction was a group of concerts by the enterprising New Dance Group at Times Hall from Dec. 27-30. Those will be reviewed in the next issue.

Subscription Series

On the afternoon of Dec. 30, the Dance Theatre Subscription Series of the Y.M.H.A. presented this year's audition winners. Those who participated were Helaine Blok, Ann Halprin, Miriam Pandor, Ethel Winter and Yuriko. This is the only project of its kind in the city. It affords young dancers an opportunity for professional appearances and criticism, the only requirement being that the dance compositions be entirely original. Previous winners include Pearl Primus, Nora Shurman and Nell Fisher.

Dunham Opens New School

Katherine Dunham recently opened her new School of the Dance. Assisted by a staff that includes some eminent names, the school will present a full curriculum for adults and children. Courses include ballet, tap, the Dunham technique, native folk dances, use of primitive percussion instruments, and several others.

Among Miss Dunham's assistants are Todd Bolender, Syvilla Fort, Marie Bryant, Eleanor Guy, and also members of Miss Dunham's own company. One of Bollender's ballets has been performed by the Ballet Russe de Monte Carlo, while Miss Fort previously had instructed in her own company in Los Angeles and Miss Bryant is now appearing in a Broadway musical.

Both the staff and student body are inter-racial. The main emphasis in the curriculum is professional training, but courses are presented for those whose interest is from an amateur standpoint. A number of scholarships have been made available for talented students who cannot pay their own way. In Miss Dunham's mind is the belief that her school will disseminate and perpetuate the artistic techniques of her race.

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LONDON Lawrence Triumphs

By HUGH LIVERSIDGE

LONDON.—One of the cheering features of the cessation of hostilities is that we are now having visits from international celebrities like Casals, Yehudi Menuhin and Marjorie Lawrence. The visit of Miss Lawrence—her first to Britain—has been particularly inspiring. Under any circumstances her superb voice would be a sensation. But when it is realized that we have had no international opera celebrities visit us within the last six years, you can understand that her impact upon British concert audiences has been almost as shattering as, but in a much more pleasant way than, an atom bomb.

She made her first British appearance with the B.B.C. Symphony Orchestra under its conductor, Sir Adrian Boult, at the Albert Hall and created a profound impression not only among the new music public but those associated with international opera since we were barely out of the cradle. Her singing of Gluck's Divinitès du Styx from Alceste was beautifully done and served to show the wide compass of her voice. Miss Lawrence uses her voice like a skilled violinist his bow. It has beautiful tone throughout its entire range, from whispering pianissimo to sonorous fortissimo. Her singing of the closing scene from Salome was superb. Never had we heard it sung like this.

Sir Adrian Boult's rendition of Beethoven's Fourth Symphony, however, suggested that Beethoven was one of the best behaved pupils at one of our Academies during the spacious days of Her late Majesty Queen Victoria.

On the following Sunday at the Albert Hall, Miss Lawrence, Sir Thomas Beecham and the London Symphony Orchestra, gave us some really professional music-making. The closing scene of Götterdämmerung was one of the best that even this hardy old operatic salt can recall. It was truly sensational in its drama and power and thrilled listeners that filled every nook and cranny of the vast Albert Hall. It is a long time since I recall such an experience—at least 12 years ago when I first heard Lotte Lehmann in Fidelio.

Miss Lawrence expects to visit us again in six months, and we are all greatly looking forward to her return. In a private interview, she told me a few of her impressions of England, commenting on the wonderful way in which our people have preserved their cultural activity despite the war, praising the part our leading symphony orchestras—such as the B.B.C., London Philharmonic, Hallé, and City of Birmingham—play in British life, and lamenting only the fact that there is at present no international opera season in London like that at the Metropolitan. She suggested that Covent Garden might build up a team of international singers side by side with those of Britain, the latter eventually, perhaps, also producing great composers of opera here.

Thanksgiving Concert

The Daily Telegraph organized a great American Thanksgiving Day Concert at the Albert Hall. American Ambassador Winant and Anthony Eden made speeches. The musical part of the proceedings were directed by Dr. Malcolm Sargent. Two popular works were given, Rhapsody in Blue by George Gershwin and Ballad for Americans with music by Earl Robinson and words by John La Touche. The London Symphony Orchestra, the Grenadier Guards Band, the Alexandra Choir and the Shrivenam American University Choir gave performances which yielded pleasure to the vast audience. The whole great event was, however, more in the nature of a manifesto of Anglo-American unity than a formal concert.

The next evening at the Albert Hall gave us Fistoulari and the New London Orchestra. Fistoulari opened with a dramatic reading of Beethoven's Coriolanus overture. The soloist in the Beethoven Concerto was the young French violinist Ginette Neveu, who has visited us here on various occasions since the war. She is obviously in the front rank of violinists. She has Gallic fire and a rich tone. On a previous occasion she was apt to drag the first movement but Fistoulari's vigilance guarded against this tendency. In the second movement she gave us some beautiful playing and real *"tendresse."* It was a fine performance even if it was Beethoven seen through the eyes of Gaul. Fistoulari concluded with his individual reading of Brahms' Fourth Symphony, which the audience thoroughly appreciated.

ELIZABETH HIPPLE,
concert pianist, appearing in her second New York recital at Times Hall, Jan. 10.

Louis Bachner Passes

As Musical Courier went to press, the death of Louis Bachner, 63, noted coach and vocal teacher, in New York on Dec. 26 was announced. Obituary will appear on Jan. 15.

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When Erich Kleiber, permanent conductor of the Havana Symphony Orchestra, comes to New York for his debut appearances with the NBC Symphony Orchestra, three other conductors will replace him in Havana in guest appearances — Jascha Horenstein on Feb. 17 and 18, Igor Stravinsky on March 3 and 4, and Sir Thomas Beecham, March 14 and 15.

The Patricia Travers photograph on the Front Cover is by Alfredo Valente, N. Y. C.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TIH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Jan. 1. American Committee for Yugoslav Relief, benefit jazz concert, TH, E.

Jan. 2. Julia Mery Gilli, soprano, and Maria Safonoff, pianist, TH, E.

Jan. 3. Philharmonic-Symphony, Rodzinski conducting, Walter Hendl, pianist, soloist, CH, E; Tota Economou, pianist, TH, E.

Jan. 4. Philharmonic-Symphony, Rodzinski conducting, Walter Hendl, pianist, soloist, CH, A; Duke Ellington and His Orchestra, CH, E; Janos Scholz, cellist, TH, E.

Jan. 5. Philharmonic-Symphony Young People's Concert, Rudolph Ganz conducting, CH, M; Carmelita Maracci and company, CH, E; Eddie Condon, jazz, TH, 5:30 p.m.; Recitals in Miniature, presented by Margaret Walters, TH, E.

Jan. 6. Philharmonic-Symphony, Rodzinski conducting, Walter Hendl, pianist, soloist, CH, A; Carmelita Maracci and company, CH, E; Povla Frijsh, song recital, assisted by Henri Deering, pianist, TH, A; New Friends of Music (Budapest Quartet, Kurt Appelbaum, pianist, and Mack Harrell, baritone), TH, 5:30 p.m.; Harold Rubens, pianist, TH, E.

Jan. 7. Jacques Abram, pianist, CH, E; Jakob Gimpel, pianist, TH, E.

Jan. 8. Philadelphia Orchestra, CH, E; Joseph Schuster, cellist, TH, E.

Jan. 9. Boston Symphony Orchestra, CH, E; James Friskin, pianist, TH, E; Margaret Crawford, mezzo-soprano, and Trini Romero, dancer, TIH, E.

Jan. 10. Philharmonic-Symphony, Rodzinski conducting, Fritz Kreisler, violinist, soloist, CH, E; Elizabeth Hipple, pianist, TIH, E.

Jan. 11. Philharmonic-Symphony, Rodzinski conducting, Fritz Kreisler, violinist, soloist, CH, A; Ania Dorfman, pianist, TH, E.

Jan. 12. Boston Symphony Orchestra, CH, A; Philharmonic-Symphony, Rodzinski conducting, Patricia Travers, violinist, soloist, CH, E; Alice Ribeiro, soprano, TH, A; Nicki Galpeer, soprano, TH, E; Milton Kaye, pianist, Shannon Bolin, contralto, Riccardi Sarroga, folk-singer and guitarist, Hadassah, dancer, TIH, E.

Jan. 13. Philharmonic-Symphony, Rodzinski conducting, Patricia Travers, violinist, soloist, CH, A; Andres Segovia, guitarist, CH, E; Lotte Lehmann, soprano, TH, A; New Friends of Music (Nicolai and Joanna Graudan, cellist and pianist, Felix Galimir, violinist), TH, 5:30 p.m.; Ralph Sheldon, pianist, TH, E.

Jan. 14. Sidney Foster, pianist, CH, E; Albeneri Trio, TH, E; Don Felice Symphonette Orchestra, TIH, E.

Jan. 15. Efrem Zimbalist, violinist, CH, E; Marion Mattheaus, contralto, TH, A; Jennie Tourel, mezzo-soprano, TH, E; Mildah Polia, mezzo-soprano, TIH, E.

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NEW YORK CONCERTS: Midseason Medley

A notable concert by the New York Philharmonic-Symphony brought two guest artists to the Carnegie Hall stage, Dec. 6—Darius Milhaud, who conducted his own Suite Française and Bal Martiniquais, and Yehudi Menuhin, heard in the Beethoven Violin Concerto. The remainder of the program offered the Overture, Intermezzo, Nocturne and Scherzo from Mendelssohn's Midsummer Night's Dream with Artur Rodzinski directing.

The Milhaud Suite had a tang of folksong and reminiscently pictured something like a delightful tour in happier days through the *provençes*. The orchestral design is simply drawn, the music effective and appealing. The second composition is more gay and free in spirit, with several insistent rhythmic patterns, and won the approval of the audience.

Menuhin played the Violin Concerto with the splendid style, the singing quality of tone and the flawless phrasing which characterize his work. There were poise and effortless delivery which permitted the listener to forget soloist and orchestra and hear the music *per se*. Dr. Rodzinski's reading of the Mendelssohn excerpts, while not particularly notable for Romantic atmosphere, were able and the skillful playing of the orchestra was much applauded. M. C.

Walter Hendl Feted in Debut

The story of the understudy who steps into the star's shoes and makes good had dramatic, real life exposition at Carniegie Hall on Dec. 8 when Walter Hendl, newly appointed assistant conductor of the Philharmonic-Symphony, was called on to replace Artur Rodzinski on the podium. After only one rehearsal, the 28-year-old Mr. Hendl directed the orchestra in an exacting program, including the Overture and Scherzo from Mendelssohn's Midsummer Night's Dream, the Beethoven Seventh Symphony, and the Rachmaninoff piano concerto in C minor, No. 2, with Gyorgy Sandor as the brilliant soloist. The appearance established Mr. Hendl as an able conductor, clear and musicianly in purpose, with understanding of various schools of composition, and possessed of potentialities which indicate impressive future attainments. M. R.

Philadelphians in Martinu's Fourth

A new Martinu Symphony—his Fourth—was presented by the Philadelphia Orchestra under Ormandy at Carnegie Hall on Dec. 11. Each of its four movements was compressed in thought, brilliantly orchestrated and marked with a rhythmic surge. The form was hard to grasp at an initial hearing, but the themes developed naturally without the sterotyped dependence on clichés such as an upward leap of a sixth to furnish an artificial vitality. In certain sections, notably the quieter passages of the wild scherzo, there was a feeling of Sibelius. Derivative influences were scarce, however. The music on the whole is cosmopolitan in feeling, with less nationalism than one might expect, and with a direct, logical approach. Martinu was present to take his bows, and the audience cordially greeted him and his composition.

Also on the program were the Arie di Corte from the Third Suite of Old Dances and Airs for Lute by Respighi, and the Brahms First Piano Concerto with William Kapell as soloist. Kapell has a thunderous attack and virtuosity astonishing in one so young. He also pushes those qualities not a little. At climactic moments he takes command of the orchestra like a veteran. The more poetical sections elude him at present, and his conception still is episodic. Ormandy lent strong support. The orchestra responded perfectly and so did the audience. H. C. S.

Christmas List by Philharmonic

A memorable concert came to a close when Bruno Walter took his last bow at the Philharmonic concert at Carnegie Hall on Dec. 13. The program was a discourse in gaiety. The opening Corelli Concerto Grosso "Fatto per la Notte di Natale" was the apollonic example, Schumann's Symphony in B flat major, No. 1, the dionysiac exponent, and the closing Symphonic Domestica by Richard Strauss an example of bourgeois jocundity.

The Corelli Concerto celebrating the Christmas time, was read with a clarity and insight into the contrapuntal structure which left no detail of the lovely score unplumbed. Messrs. Corigliano, Schuster, Leonard Rose and Walter Hendl (at the cembalo) played the solo parts. Schumann's ever-youthful symphony sounded with all its *joie de vivre* and abundance of emotional richness. The old story of Schumann being a bad orchestrator was discredited by Walter's magnificent interpretation. The Symphonia Domestica had its world premiere not too successfully 42 years ago in the small hall. It may be that the work in details has faded a bit, or is too long and somewhat repetitious. But Strauss' score is an example of expert construction and orchestration, and if some of its material is on the sentimental side, or even banal, one yielded to the magic of a superb performance. H. W. L.

Young People Hear Harp and Organ

At the Young People's Christmas Concert of the New York Philharmonic-Symphony in Carnegie Hall on Dec. 15, the numbers coming closest to the appreciation and interest of the young audience were the harp selections—Pavane of an unknown 16th century composer, Giga by Corelli, Debussy's Girl With The Flaxen Hair and Chanson dans la Nuit by Salzedo—charmingly performed by 16-year-old Cynthia Ann Otis. The illustrated talk by Conductor Rudolph Ganz about the harp and its beginnings was full of interest and information, as was also his talk about the history of the organ, which preceded Guilmant's Symphony for Organ and Orchestra (first movement) featuring the Philharmonic-Symphony's official organist, Edouard Nies-Berger. The music was masterfully played. Felix Borowski's solemn Ecce Homo was appropriate to the coming religious festival. The Yankee Carol in Dorothy W. Adair's A Christmas Wreath evoked immediate audience recognition with its strains from Yankee Doodle, and the bright, noisy Polonaise from Rimsky-Korsakoff's Christmas Night Suite delighted the youngsters. A. L.

Huberman and Walter Feted

With Bruno Walter conducting, Bronislaw Huberman, just returned from a triumphant European tour, played Mozart's Violin Concert in D major with the Philharmonic Orchestra on Dec. 16. Due to the inspired co-operation of the two great musicians the work emerged in all its beauty, with the orchestra giving splendid support. The rest of the bill repeated performances of Corelli's "Christmas" Concerto Grosso and Schumann's First Symphony, played the previous Thursday. R. R.

City Symphony Gives Mitropoulos Transcription

The New York City Symphony, in its sixth concert at the New York City Center on Dec. 17, was conducted by Leonard Bernstein through a program rich with good things. The first half was given over to one number only—but what a number, and how superbly done: the Dimitri Mitropoulos transcription for string orchestra of the Beethoven String Quartet in C sharp minor, Op. 131. The seven divisions, which flowed logically without pause, became more obviously understandable than in the original form, partly because of the wider, looser mesh which seemed to let in more light, and the lucid conducting: the profundity was still there, but not as an obscurity. So moving was the performance that it was well indeed that nothing further was heard to mar its impression until after the intermission.

The next offering was the Ravel Schéhérazade, three poems for voice and orchestra, the voice being the warm, beautiful one of Jennie Tourel, who sang her impeccable French in tones finely tinged with a golden monotone, perfect for the remote and imaginative lines and the subtle Oriental tints of the accompaniment. Her success was almost tumultuous, and she shared it with the deserving Mr. Bernstein and his musicians. Ravel's Alborada del Gracioso was the third and last "treat" of the evening, played with brilliance. T. P.

Brailowsky's Pianism

Piano playing of an individual order was heard at Alexander Brailowsky's recital at Carnegie Hall on Dec. 5. He programmed the Bach-Busoni Toccata and Fugue in D minor, Hummel's pretty Rondo Favori, Liszt's B minor Sonata, works by Brahms, Mendelssohn-Rachmaninoff, Debussy, Ravel, and closed with a Chopin group consisting of the Fantasy, two Ecossaises, two Waltzes and the Andante Spianato and Grand Polonaise.

Usually the reaction to a Brailowsky concert is highly personal. He undoubtedly has a big technique, control, and command of tonal resources. All those were in evidence, including perfect pedalling. He also takes some arbitrary liberty with rhythms and tempi, which some like and some don't. This reviewer does. He liked the massive quality brought to the Bach work, the romantic approach to Liszt, and felt that the idiosyncrasies in playing were part of the artist's personality and not calculated effects. The Chopin group was suffused with emotion and a style that is unfortunately going out of fashion in this era of accurate, machine-gun pianists. H. C. S.

(*Continued on page* 17)

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Maggie Teyte, British soprano, will give her services in a special recital for American Relief for France, Inc., on Friday, Jan. 18, at 8:30 P.M. on the Grand Ballroom of the Hotel Plaza. René Le Roy, flutist, and George Reeves, pianist, will also appear on the program, which will feature a group of songs by Reynaldo Hahn never before heard in this country, to which Miss Teyte has the exclusive rights.

Earl Wild, pianist, is playing the first Tchaikovsky Piano Concerto on Jan. 22 with the Pittsburgh Symphony, under the direction of Vladimir Bakaleinikoff, and with the National Symphony, under Hans Kindler on Feb. 28.

The American String Quartet played the Elgar Concertante in G minor for String Quartet and String Orchestra with the New Jersey Symphony Orchestra, under the direction of Dr. Frieder Weissmann.

The pianist-accompanist, H. Walter Hatchek, has recently returned from a tour with the Footlight Favorites. Among the vocalists he has accompanied this season in concerts are Eugene Conley, Hugh Thompson and Lucille Browning.

Eunice Podis, young Ohio pianist, played in Omaha and with the Corpus Christi Symphony in Texas during December.

The Piano Teachers Congress held its monthly meeting on Dec. 6 at Steinway Hall. Alex Chiappinelli and Angela Diller spoke and Mariquita Moll, soprano, sang songs of Mana-Zucca with the composer at the piano.

The Neighborhood Music School, Inc., has signed a contract with the Music Chapter of the Teachers' Union, C.I.O. This is the second contract between the union and a music school, the first having been signed last June with the Metropolitan Music School.

Concert itinerary this fall of Jose Echaniz, pianist, member of the Eastman School of Music faculty, has included appearances in Niagara Falls, N. Y.; Albany; Kankakee, Ill.; Grand Rapids (soloist with the Grand Rapids Symphony); Sheboygan, Wis.; Decatur, Ill.

Ernst Gebert is on a six months USO-Camp Shows tour through the Pacific as musical director of the Broadway operetta Rosalinda.

Margaret Henderson Smith, soprano, includes among her appearances two costume recitals, one of American folk songs in Brooklyn, the other of American Indian songs at the Hotel McAlpin. On Dec. 9 she sang for the Victory War Fund at the home of Mrs. Daniel Payne, president of the Artists and Teachers Benevolent Society, and on Dec. 19 in a concert of the St. Cecilia Club of New York at the Hotel Plaza.

Two young Brooklyn artists, Blanche Schwartz and Selma Schechtman, pianists, were awarded first and second places in the Brooklyn Young Artist Music Series Contest, sponsored by the Jewish Community House. They made their debut on Dec. 16, presented by this organization, and received their prizes of Victory Bonds.

Albert Spalding, violinist, has been elected to the board of directors of the Musicians Emergency Fund.

Julius Chajes' new composition, Song of Galilee, for mixed voices and piano, has been published. The work was premiered in January, 1945, in Chicago.

Thelma Waide-Brown, dramatic soprano, was soloist with the Warren Choral Society in Pittsburgh, Pa., on Dec. 6 and immediately thereafter was re-engaged for an appearance next season. Mrs. Brown is an artist-pupil of John Colville Dickson of Chicago.

Meta Boorn, soprano, sang holiday music for the Tenafly (N. J.) Women's Association on Dec. 13. Iris Bessell, young soprano of Glen Cove, N. Y., was chosen to represent her high school in the Sectional All-State Musical Conference at Riverhead, N. Y., on Dec. 1. Anna Applewhite, recently appeared as soprano soloist for the Business Woman's Club of the New York Collegiate Church. All are pupils of Lucie Lenox Darcy.

A Golden Jubilee Concert was held at Town Hall on Dec. 8 by the First Magyar Reformed Church. Participants in the musical program were the singers Anne Roselle Gyenge (with Fritz Bland at the piano), Ilonka Albok, Barbara Pasti, Brooks Dunbar and Lorenzo Alvary; Elizabeth Jane Anderson, organist; Jacqueline Horner, 12-year-old pianist; and Miklos Schwalb, pianist. Geza Herczeg made the introductory remarks, and Dr. Geza Takaro, the church's minister, introduced the guest speaker, Dr. John Haynes Holmes.

Two pianists, Mu Phi Epsilon members, are current symphony soloists, Louise Meiszner with the Detroit Symphony on Dec. 13, and Wedene Wilson Shoupe with the Amarillo (Tex.) Symphony on Feb. 5.

Brenda Miller sang recently in New Voices on the Air over ABC, with an immediate re-engagement for an encore program, and on Dec. 16 was heard at the Brooklyn Museum in a concert broadcast on WNYC. She is soon to appear as Sieglinde in Die Walkuere in Dallas, Tex. Miss Miller is an artist-pupil of Robert Korst.

Dirk Foch, conductor and composer, has accepted an invitation to fly to Amsterdam to conduct the Concertgebouw Orchestra in January.

The Mascagni Opera Guild presented performances of Traviata, Dec. 9; Aida, Dec. 16; and Faust, Dec. 23 at the Community Center.

Harold Henry, pianist, is giving a series of chamber concerts for the benefit of the Berry Schools at Rome, Ga. The first event was a recital by Mr. Henry at the home of Mr. and Mrs. John Henry Hammond. The second will be in Mr. Henry's studio on Feb. 12.

Fritz Mahler, conductor, recently completed a tour with Charles L. Wagner's opera company, conducting 28 performances of Rigoletto in eight states.

Emery Darcy, tenor of the Metropolitan Opera, will be soloist with the Chicago Symphony Orchestra on Jan. 3 and 4, and with the National Symphony in Washington, D. C., on Jan. 13.

The Oxford Piano Teachers Guild met on Dec. 13 in the Carl Fischer Building, New York. The speaker was Miss Alma Faust of the After School Music Class Forum.

Charlotte Martin, pianist, played Bach, Brahms and Chopin over WNYC on Dec. 16.

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LOS ANGELES

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The outstanding pre-Christmas musical event was the recital of Louis Kaufman in the Wilshire Ebell Theater, Dec. 16. Once more Kaufman proved himself among the violinistic elect with luscious tone, perfect intonation and authoritative musicianship supported by a virtuosity that never obtruded as such. The group of Americana he invariably programs give him an individual climax comparable in effect to the Viennese charm of Kreisler's final group of tidbits. His gifted wife, Annette Kaufman, supplied delightfully balanced accompaniments.

Major novelty was a Concerto of Khachaturian, which combined a typically Oriental concert with figuration and return to an insistent topic with an occidental fluency of expression and harmonic colorings. The first movement was lilting, the second pensive, and the third a lively dance.

The American group premiered American Circle by Gardner Read and Hoe-Down by Aaron Copland, both adroit concertizations of old dance tunes, and Everett Helm's Comment on Two Spirituals and William Grant Still's Here's One, which did as much for the Spiritual concept. A beautiful exposition of the Bach D minor Partita (including the Chaconne), a Mood by Joseph Achron and Kreisler arrangements of Brahms and Tchaikovsky items completed a thoroughly interesting program.

Szigeti with Philharmonic

Joseph Szigeti was a feted soloist with the Philharmonic Orchestra under the guest leadership of Otto Klemperer in the Philharmonic Auditorium, Dec. 13. The program was not particularly enlivening, though Szigeti played the Beethoven G major Romanza with stylistic understanding and the radical Alban Berg Concerto, which proved musically interesting. Klemperer conducted a ragged performance of Beethoven's Third Leonore Overture and a ponderous reading of the Brahms Second Symphony.

John Charles Thomas gave an enjoyable recital in the Philharmonic Auditorium, Dec. 11, with capable pianistic support from a new accompanist, Roy Urseth. He plunged at once into a French group of Franck, Bax, Hahn and D'Erlanger, topped by a Massenet aria, proceeding to lieder of Schubert and Brahms, all done with meticulous attention to delivery. The program warmed when the baritone turned to English, making a decided hit with Niles' Songs of the Gambling Men. A pleasing ballad, Since We're Apart, by Bill Roy, brought a hand for the 17-year-old composer in the audience. Virgil Thomson, Wendell Otey, Rosamine Larson and Theodore Charles songs were also given in Thomas' inimitable style.

Allan Jones at Florentine Gardens

Frank R. Bruni's new show at the Florentine Gardens deftly combined visual charm and vocal enjoyment, with the addition of some intriguing Latin-American music. Tenor Allan Jones held the star spot with resonant voice and effective delivery that reached a climax in Vesti la giubba, which brought him an ovation. The Donkey Serenade and June is Bustin' Out All Over were also warmly received. An attractive ballet episode was the Dance of the Hours from Ponchielli's La Gioconda, with Tari Vance as premiere danseuse, conducted by Emil Baffa. Carlos Molina and his orchestra offered some highly pleasing arrangements of Latin-American numbers, including Granados' La Playera.

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Grace Moore and Bronislaw Huberman are to appear on Mary Bran's concert series in the Philharmonic Auditorium in January and February.

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Walter Sharf, musical director of Republic Studios, is completing the dubbing of "Concerto," with Rachmaninoff music; Artur Rubinstein's pianism was featured.

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Berea's Mozart Festival Appeals

BEREA, O.—The sixth annual Mid-year Festival of the Baldwin-Wallace Conservatory of Music, Dr. Albert Riemenschneider director, was held Dec. 14, 15 and 16 in the Kulas Musical Arts Building, Berea, Ohio. For the second time the Festival was devoted exclusively to Mozart, opening Friday evening with a student recital of piano, operatic and chamber music. Particular credit is due Mary Jean Olson and Mary Kathryn Friedly for their excellent balance and synchronization in the Sonata in D for two pianos. Norma Toole and Warren Rudy, accompanied by Lucile Harley, captured the comic spirit of the duet, Papageno! from The Magic Flute. Arlene Ferver sang with charm and feeling L'Amero, Saro Costante from Il Re Pastore, with Mary Jean Olson at the piano and Nada Pavlovich playing the violin obbligato. Highly satisfactory were the Fantasie in D Minor for piano, played by Dorothy Bomgardner, and the Quartet in C Major (Dissonant), by Marie Snyder, first violin, Nada Pavlovich, second violin, Karl Kostoff, viola, and Martha Carmen, cello.

On Saturday afternoon, chamber music was presented by the Walden String Quartet of Cleveland (Homer Schmitt, violin, Bernard Goodman, violin, George Poinar, viola, and Robert Swenson, cello). The highlight was the Quintet in G Minor, in which the quartet was assisted by Fred Funkhouser of the Cleveland Orchestra. This rather sombre work offered opportunity for display of Mr. Poinar's and Mr. Funkhouser's mastery of the viola, a favorite instrument of Mozart. The Quartet in B Flat and the Trio Divertimento were also performed with notable ensemble and artistry.

Excerpt from Figaro in English

The Overture to Marriage of Figaro was skilfully played by the Baldwin-Wallace Symphony Orchestra under Mr. Poinar at the third concert, on Saturday evening. The finale of Act II of this opera was given, using the colloquial English translation by Sylvan Levin, and sung by members of the Baldwin-Wallace Opera Workshop, which is under Leonard Treash. Outstanding were Warren Rudy (Count Almaviva), Arlene Ferver (Countess), Norma Toole (Suzanna), and Mr. Treash (Figaro). Others in the cast were William Boros, Winifred Lindhorst, Harold Stephanz and Harold Stinchcomb. These performances served as a preview of a complete production, in full costume and with settings designed by Mr. Treash, to be offered Feb. 9.

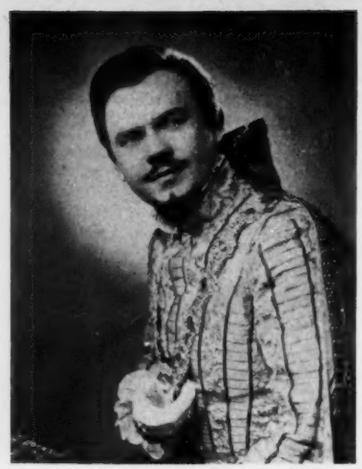
Marie Snyder gave a spirited performance of the allegro movement of the youthful Violin Concerto No. 4 in D, and Lucile Harley displayed talent in the Piano Concerto in A. Both were accompanied by the Baldwin-Wallace Symphony, conducted by Mr. Poinar.

Mr. Poinar, head of the violin department, again conducted two orchestral numbers in the final concert, Sunday afternoon. These were the Overture to Don Giovanni and the Haffner Symphony, No. 35. In the symphony the orchestra was at its best, showing marked flexibility and balance.

An impressive conclusion was the Requiem in D Minor, performed by the Baldwin-Wallace Bach Chorus, the orchestra and soloists, under Cecil Munk. The chorus, which showed the most careful training, sang with dignity and reverence. Excellent quartet work was done, especially in the Benedictus, by Arlene Ferver, soprano, Jean Churchill, contralto, William Boros, tenor, and Mr. Treash, bass.

Lillian Baldwin, of the Cleveland Board of Education, acted as commentator at all concerts. Her sympathetic understanding and charming manner of presentation greatly increased the audience appreciation and enjoyment.

JAY W. BESWICK.



ERNICE LAWRENCE,
American tenor, as the Duke in Rigoletto, a role he sang on tour this fall with the Charles L. Wagner Opera Company. (Photo by J. Abresch.)

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"Reconverting to Keyboard:" Pianist Returns from Wars

JACQUES ABRAM PLAYS AT OLD POST.
The young American pianist is seen after a concert Dec. 17 at Fort Jay, New York, with his former commanding officers, Brig. Gen. Kenneth P. Lord (right), Chief of Staff, Eastern Defense Command, Col. George S. Bourket (left), Post Commander of Fort Jay, and Lt. Thomas B. Gorman. Fort Jay was the scene of Mr. Abram's first Army activities when he enlisted in 1942.

Ernest Hutcheson had just finished a recital in Dallas, Tex. People swarmed to the green room for a glimpse of the famous pianist; there was the usual handshaking and buzz of compliments. In the crowd was eight year old Jacques Abram, who had hung on every note and now, awakening from the spell, rushed backstage. His parents were in his wake, but he outstript them. They learned later that Jacques, the first in line, calmly announced to Mr. Hutcheson that since he, Jacques, had listened to the entire concert, it was only fair that Mr. Hutcheson now listen to him play.

Mr. Hutcheson marched the boy onto the stage. The audience had not yet dispersed when the amused Mr. H. announced a special treat in store for them. A large number of people resumed their seats to hear this unexpected recital. The next day the headlines announced, "Ernest Hutcheson and Jacques Give Recital" and reviewed both performances. A few years later the boy began work with Hutcheson at the Juilliard School.

Another time lapse, and Jacques Abram made his Carnegie Hall debut with the Philadelphia Orchestra under Ormandy on Dec. 27, 1938. A striking success paved the way for other dates with leading orchestras, among them the Chicago Symphony and the NBC orchestra, and many solo recitals. A spectacular career was indicated.

Then war came, and, like many others, Jacques Abram joined the armed forces. During his army service he was able to use his art for the benefit of his fellow soldiers. Many concerts in army camps were his contribution to morale.

"It was gratifying," he says, "to see that music for them was not entertainment only, but a strong contribution to satisfying their cultural needs."

Jacques Abram never forgot to adhere to the highest standard of execution and selection of works to be performed. In this way, years which might have been lost became useful in a double sense. They gave him time to mature further and in addition furnished opportunity for the young artist to enlarge his own audience with men for whom he became the protagonist of pianism.

During 1945 the pianist donned civvies again. He did not wait long to make his first appearance with orchestra, opening the season of the Oklahoma State Symphony on Nov. 18 in Rachmaninoff's Second Piano Concerto with Victor Alessandro conducting, and scoring a brilliant success.

On Jan. 7 he will again step on the stage of Carnegie Hall to resume his solo career. The program includes works of the classical repertoire by Scarlatti, Beethoven (Sonata, op. 109) Bach, and modern numbers by Shostakovitch, Debussy, Ravel, Fuleihan and a first performance: Three Preludes by Kent Kennan, a young American composer with whom he was in service.

Reconversion from military to civilian life poses its problems for the individual. Jacques Abram faces them with confidence and courage. Godspeed to him and all the others to whom we, the audience, owe so much.

DR. HENRY W. LEVINGER.

MARGARET ORMOS,
lyric-dramatic soprano, was chosen as soloist for the Christmas Show at Radio City Music Hall. Miss Ormos is a pupil of Max Altglass, former Metropolitan Opera tenor.

Brooklyn Oratorio Society In Christmas Concert

The Brooklyn Oratorio Society gave its Christmas concert on Dec. 16 at the Academy of Music, conducted by Edouard Nies-Berger. Soloists were Ruth Diehl, soprano; Lilian Knowles, contralto; Gordon Hendricks, tenor; and Rand Smith, baritone. Harry Fusner was at the organ and instrumental portions featured the Brooklyn Chamber Music Society. The program listed Buxtehude's Rejoice, Beloved Christians, Saint-Saens' Christmas Oratorio, Fantasy on Christmas Carols (Vaughan Williams) and the Corelli "Christmas" Concerto Grosso, No. 8. The occasion gave artistic pleasure, the chorus singing with fine approach and delivery, especially in the Saint-Saens work, reflecting credit on the work of Mr. Nies-Berger. Soloists and instrumentalists were also in good estate.

D. G.

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SILHOUETTES: Singers and their Craft

By MARY CRAIG

ELVIRA HELAL AS ROSINA

Cinderella

Once upon a time—because all good stories begin in this way—a bright-eyed, small girl sat on her father's knee chanting little Arabic airs and quaint folk-tunes. But this was not in Syria or Iran or the Middle East; it was just across the Brooklyn Bridge and the clear, soaring voice of the child rose against the noise of wheels and under the shadow of skyscrapers.

Elvira Helal, newest prima donna of the Chicago Opera Company, was born in Brooklyn of Syrian parentage. Her unusual voice was noticed at an early age and her first conscious memory is wrapped around singing and the desire to be a good singer.

"I tried to direct all my school work towards a musical career," Miss Helal said, "and after graduating from St. Saviour's High School, I studied French, German and Italian at Fordham University. Later I continued at the Berlitz School. I had piano lessons and general musicianship at the Mannes School of Music. But always there was the urge to sing. Whenever the family left me at home alone, I would close all the doors and windows, stand in the middle of the room and sing loud and louder. It made me feel completely happy."

•

Miss Helal admits too that Galli-Curci was a vital influence in her life, without, however, the great diva's knowledge of her young worshipper. For on her ninth birthday, she received the gift of a Galli-Curci record from her grandmother. "It was pure joy to hear," related the young singer, with a reminiscent look of delight.

In this the girl found the pattern, the answer to hours of search for song expression. She commenced to study first by singing with the record and then, with her natural gift, to imitate the lovely facets of sound.

"Pretty soon the teachers at school thought I was good enough to appear on the weekly concerts. But, oh dear, I'll never forget the first one! I sang the Bach-Gounod Ave Maria and I shook so hard that the platform trembled. I wanted so much to sing, but I was *so* scared!

"Once I forgot every word of my piece and just did Marchesi vocalises up and down until my time was up and I could step offstage."

The end of school days found the Helal family in financial straits. Elvira admits, without any vestige of false pride, that she was compelled to use her young voice in any engagements available, small radio programs, church concerts, minor opera performances. Even so, the appearances increased steadily in importance and the soprano was heard outside the local area, in Montreal, Ottawa, Chautauqua.

One day she auditioned for Maestro Creatore, conductor of the famous band and the opera company which bear his name. He engaged her as soloist but made little comment until after the return from tour. Then the Maestro talked very seriously to the young singer, telling her that she had "a gold mine" in her throat, but she must study more intensively, as she would have to work hard to gain the mastery of her voice. He asked her if she would be willing to struggle, to wait years for results; he warned her of the necessary devotion and sacrifice that it would cost in time and patience.

•

In the rush for front page fame today, one seldom finds a course of study planned to cover several years. But the little Cinderella was willing to tend the fires and sweep the scales, and the voice grew note by note.

Maestro Creatore added to the vocal instruction solfeggio, *mise-en-scene* and the lyric roles of Mimi, Marguerite, Micaela and Nedda. One day during a lesson he said, "Try this"—*this* being a long, rippling series of runs interspersed with a spray of high staccati. Then he nodded. "I thought so. Now we do the coloratura, Lucia, Rosina, Gilda." And so these came into the repertoire.

"It has not been easy," Miss Helal said. "One season I had only a single dress, not a very good one. But the worst feeling was that no one cared. I had an opportunity to go to Europe for debut, but there was no money. I could find no one to help. So I lost the chance. There were often struggle and bitter disappointment. I had to go out and fight for small engagements just to keep living. I had no audition clothes like the other girls—nothing. Only hope and Maestro's belief in my voice!

"But suddenly I began to sing with good companies, Washington, the Philadelphia La Scala, and I began to save a little money towards the real chance when it should arrive."

•

This season, Fausto Cleva heard Miss Helal sing and immediately engaged her for leading roles with the Chicago forces. On Oct. 10, a new Gilda ran out on the stage to greet the Rigoletto of Lawrence Tibbett. The debut was followed by several appearances in Carmen as Micaela, in Parsifal as the First Flower Maiden, and in Rigoletto again in the Milwaukee performance, where her portrayal of Gilda was singled out for special approbation in the reviews.

The little prima donna protests that one cannot call this a Cinderella story yet. "I still have to work too hard," she laughed. "My work schedule for years has been from six to eight hours daily. I must practice one and a half hours of vocal exercises, 'staggered' through the day, of course. I have piano practice, sight-singing and study other solfeggio, repertoire, operas old and new.

"Yes, it's difficut at times; but it is the only way I can show my appreciation to the friends who have begun to encourage me and to Maestro Creatore, who showed me how to work and to whom I owe whatever I have and will accomplish."

•

Musical Courier's Vocal Forum

Many replies and articles have been received in response to the question, "Does chorus singing damage the solo voice?" The consensus of opinion appears to be that voices with perfect ease of production do not feel the vocal fatigue and strain that were originally cause of the inquiry; but even the teachers who speak in approval of chorus work mention the danger in choral singing over a long period of time, that the initiative and sense of responsibility of the soloist may be dampened and a lesser degree of artistry achieved.

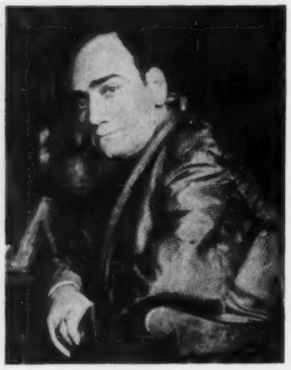
Half-Voice Singing

The mooted question is the effect of constraint, half-voice or "blending" upon the young singer who plans a definite

RACHELE RAVINA,
soprano, sailed for Europe on VE Day and has been singing recently in Paris and in Italy. She is heavily booked for other appearances in these countries and plans to fulfill American engagements after May 1. (Photo, Camusso, Milan.)

solo career. The "half voice," in order not to tire the throat muscles, requires proper body support, just as well as the singing in full voice, though in a different application. Without it, one will never attain that overtone vibration, which you mention in your column "Silhouettes" and will always have that "distressing auditory sensation that the pitch is not over the peak." Another advantage of these overtones, created by proper body support, is that they cause a tone to "carry" much further. Today one hears very, very rarely a truly steady voice. What is the reason for that lack of steadiness which in many cases resembles a trill? It is due to a lack of bodily support, and that holds good also in the strain ony the throat muscles of your case of "constant half-voice." I remember when the late Johanna Gadski, on a concert tour, came to San Francisco, she was superb in her songs, requiring full voice, but in a group of Schubert she sang frightfully below pitch. The reason, no doubt, was that the relaxation was too complete. The writer suggests that proper breath control and body-support will result in purer tone and greater "carrying" quality; that laryngitis and fatigue-strain will never occur, no matter how long rehearsals may last.

ANNA VON MAYERINCK,
Teacher of Singing, Larkspur, Calif.



A quarter of a century apart but close in facial resemblance are the late Enrico Caruso and Richard Tucker, right, young tenor of the Metropolitan Opera Association.

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N. Y. CONCERTS

(*Continued from page 12*)

Portia White Reappears

Portia White, young Canadian Negro contralto, who has been heard here in two previous recitals, appeared in Town Hall on Dec. 5. The recital was sponsored by the Government of Nova Scotia. Miss White presented an interesting program of Schubert and Brahms Lieder, French songs by Szulc, Bizet, Fauré and Fourdrain, the O mio Fernando aria from Donizetti's La Favorita and a concluding group of folk and miscellaneous songs. Among others the Schubert group was excellently done, with clear, distinct interpretation; the Brahms, however, needed more warmth and depth of emotional feeling. Throughout the evening Miss White proved herself a serious artist with a voice rich and lovely in quality, but at times the top tones were not entirely easy, while the extreme low ones evidenced singing of a more or less devitalized nature. The singer's musicianship was commendably meticulous and her singing in excellent taste. Frederick Kitzinger, at the piano, was a most able and sympathetic accompanist.
L. C.

New Group Bows

Helen Boatwright, soprano; Putnam Aldrich, harpsichordist; and Howard Boatwright, violinist, appeared at Times Hall on Dec. 5. Outstanding in an interest-high program of music by Bach and Handel, and the seldom heard 16th-17th century composers Froberger, Sweelinck and Bull, was the Clérambault cantata, Orphee. In this work Miss Boatwright's voice perfectly complemented the simplicity and charm of the music. The flute obbligato by Ruth Freeman added the right touches of grace to the vigorous violin and harpsichord accompaniment. This group has something unique and attractive to give an audience.
A. L.

All-Sibelius

Carina Orasto, soprano, presented an all-Sibelius program at Times Hall on Dec. 6 in honor of the composer's 80th birthday. A well-known interpreter of this composer's music, Miss Orasto sang four song groups ranging chronologically from Under the Pine Trees, composed in 1892, to The Star Flower, The Huntsman and Summer Night, of 1917. Fern Sherman was at the piano. D. B.

Eunice Eaton at Keyboard

Eunice Eaton, in her recital at Town Hall on Dec. 7, played Bach, Schumann, Ravel, Debussy, Rachmaninoff and Strauss-Hughes music, and the premiere of Two Psalms by Elmore. Miss Eaton proved a pianist of musical worth and skillful, if not yet fully developed, technic.
D. B.

Eleanor Starkey's Recital

Eleanor Starkey, in song recital at Town Hall on Dec. 8, gave a program of high musicianly qualities and excellent selection. An opening Handel aria showed the classical line well maintained despite an unusually dramatic delivery. Haydn's My Mother Bids Me Bind My Hair was done charmingly, as was its successor, Hasse's Voi che credete, although the soprano seemed a little less at home in Italian diction than in her admirable German. Brahms' O, wüsst ich doch den Weg and Sonntag were interpreted with much sincerity and vision; over-solemn were the Strauss Mein Herz ist stumm and the tender Erich Wolff Schlummerliedchen. The same composer's Dann losch das Licht was most felicitously portrayed. The Beethoven Ah, perfido, was one of the big moments of the afternoon. Paul Wiener at the piano shared justly in the prolonged acclaim. A group of five songs and one encore by Felix Wolfes, with the composer at the keyboard, was a collection of widely varied and distinguished songs.
T. P.

Karin Branzell Impresses

Karin Branzell's matinee recital at Town Hall, Dec. 9, was noteworthy not only for simplicity of approach, but as a shining example of the singing art. At the end of the first group, Mme. Branzell's voice gained in color and resonance and the encore of Brahms' Lithuanisches Lied, which followed, was deeply moving for its beauty of tone and tender interpretation. At all times this distinguished contralto met the demands of the program, and her poetic and musical approach were impeccable. It is difficult to understand why this outstanding artist is still not singing with the Metropolitan Opera. The program comprised songs of Brahms, Hugo Wolf, Grieg, Rachmaninoff, Melartin, Rangström and Sibelius. The accompaniments of Paul Ulanowsky were admirable.
W. A. T.

Busch and Serkin with New Friends

The New Friends of Music on Dec. 9 had Adolf Busch and Rudolf Serkin playing the Brahms violin and piano sonatas in G major and D minor. The list closed with Schubert's Piano Trio in B flat, Op. 99, Hermann Busch being the cellist. As was to be expected, one was privileged to hear chamber music of the highest order. The superb musicianship of Messrs. Busch and Serkin and their exemplary ensemble playing, gained in years of co-operation, made their readings of the Brahms Sonatas a unique experience. An exquisite spirit of ensemble effort also characterized their playing of the Schubert Trio, which makes unnecessary any critical approach to the individual artists' contributions. One leaned back and enjoyed an hour when music was made for its own sake.
H. W. L.

Isaac Stern in Violin Program

There are few among the younger group of violinists who have so completely mastered the problems of their instrument as Isaac Stern, who gave a Carnegie Hall recital on Dec. 9. His able partner at the keyboard was Alexander Zakin. Apparently there is nothing Stern cannot do in the way of technique or tonal effects. His choice of program comprised all styles, ranging from Beethoven's Sonata in A, Bach's Grave and Fugue in A minor (unaccompanied), to the Hindemith Sonata composed in 1939. Other selections were by Bartók, Haieff, Wagner-Wilhelmj, Paganini and Saint-Saens. Stern's expositions were incredibly accurate, only an occasional squeak marring absolute perfection. Stylistically, too, he took into consideration the aims of the different composers, attempting to approximate them as closely as possible. In view of all the excellencies of the violinist it may be over-critical to complain about the coolness of his approach, yet one could wish for more of a feeling of intimacy in his playing. It was intensely musicianly, completely satisfactory from the mechanical angle, but without the communication that would have made the recital a great experience.
H. C. S.

Smeterlin's "Miniatures" Charm

In his Town Hall recital on Dec. 9 it became evident again that Jan Smeterlin is a master of the miniature. He excelled in his readings of Chopin's Barcarolle, three Mazurkas, Fantasie Impromptu, Op. 60, and Ballade in G minor, and three Etudes by Szymanowski, Triana by Albeniz, Poissons d'or by Debussy and Dansa Basileira by Camargo Guarnieri, His noble touch and his pearly technic made his readings especially delightful. Schubert's Sonata in A minor, Op. 143, and Brahms' Paganini Variations, (selections from the first and second volumes) were set forth less convincingly. A numerous audience asked for many encores.
H. W. L.

Ruth Reynolds' Fourth Appearance

Ruth Reynolds, mezzo-soprano, was heard at Times Hall on Dec. 9 in her fourth New York recital. She sang several Italian numbers by Perl, Respighi, Castelnuovo-Tedesco and Recli; a French group by Gretry, Faurè, Hahn, Fourdrain; Trunk, Brahms and Wolff songs in German and an English bracket by John Alden Carpenter, Constance Hereshoff, Charles Griffes, Alice Barnett and Emmy Brady. Miss Reynolds is a singer of unusually fine vocal quality, with clear, brilliant top tones and an even register. Her natural and technical gifts are supplemented by a discerning musicianship which colored her numbers and made the recital an experience well off the beaten path of the reviewer. The excellent accompanist was Edward Hart.
D. B.

Milstein at Carnegie

Nathan Milstein's recital at Carnegie Hall on Dec. 10, was an outstanding event. He has never before played with more sweetness of tone, more superb technical perfection and persuasive musicianship. His reading of Beethoven's Sonata, Op. 12, was exemplary for its delicacy and perfect dynamic balance. In Bach's solo sonata in G minor he revealed himself as a musician of deepest understanding, showing a warmth in the lyric parts and a perfect insight into the contrapuntal structure of this masterpiece. In his own Paganiniana variations, the violinist convincingly performed the amazing pyrotechnics. After intermission Milstein, assisted by Max Lanner at the piano, played Smetana's From my Homeland, Suk's Burlesque, Arthur Willner's Prelude, Stravinsky's Dithyrambe and Paganini-Kreisler's La Campanella, and many encores.
H. W. L.

Hilda Banks Plays Own Work

Reappearing in concert after two years, Hilda Banks, 17-year-old Boston pianist, was heard at Town Hall on Dec. 10 in an interesting and well-balanced program, which included works of Bach, Beethoven, Brahms, Debussy, Shostakovich, Chopin and her own Tom Sawyer Suite. The young artist possesses the valuable attributes of assurance and a forceful personality. Although tending to stress some individualities of tempo and interpretation, Miss Banks has the ingredients for a successful pianistic career, imagination, poetic insight, and generally serviceable technique. She was well received and added encores.
W. A. T.

Hilda Kosta Sings

Hilda Kosta, contralto, heard at Town Hall, Dec. 11, is a singer of experience and poise. She also has the cleverness to choose song repertoire which suits her vocal and stylistic abilities. She offered unhackneyed songs by Ravel, Fevrier, Laparra, and Les Larmes from Massenet's Werther. Three Mediterranean Folksongs (first performed), in a lighter vein, composed and arranged by Trenet and Sablon, led to a delightful final group which exemplified the singer's virtuosity and proficiency in American folk-tunes. Miss Kosta gave the first performance of The Ballad of John Brown, by Jacques Wolfe, a well-planned composition. Her voice is one of natural size and beauty. Arpad Sandor was the able accompanist.
M. C.

Gertrude Lindhorst's Vocalism

Gertrude Lindhorst, soprano, gave her first New York recital in Carnegie Chamber Music Hall on Dec. 11, with her teacher, H. Maurice-Jacquet at the piano. Miss Lindhorst combines a clear and pleasing voice with musical feeling

(*Continued on page 24*)

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CHICAGO: Midwinter Schedules

By ELSA BOROWSKI

CHICAGO.—There was no discernable diminution of musical activity in this city during the interval between the closing of the Chicago Opera and the opening of the Ballet Theatre's 13-day season, which began Christmas night at the Opera House. On the contrary, the pace of recital and concert giving appreciably quickened, with some events of outstanding interest numbered among the list. Not least among these was the concert made up of works by Paul Hindemith, conducted by the composer, which Harry Zelzer presented at Orchestra Hall.

Faced with the necessity of replacing the late dancer Argentinita and her company for his series, this astute (and, we may add, idealistic) manager, bethought himself of the fiftieth birthday of Hindemith, which occurred in November, and forthwith engaged 30 members of the Chicago Symphony Orchestra, a singer and pianist, and invited the composer to direct the proceedings. A large audience was amply rewarded, for the concert was of notable importance musically, and contained, besides, two first Chicago performances—Hérodiade, after Mallarmé's poem, which the Elizabeth Sprague Coolidge Foundation of the Library of Congress commissioned Hindemith to write for the dancer, Martha Graham, and Theme with Variations according to the Four Temperaments, which also was conceived as a ballet, although it has yet to achieve stage production.

The former is a powerful work, declamatory in style and executed with all the composer's consummate technical mastery. The Theme and Variations proved to be Hindemith in his most genial vein, and its three part theme was handled with great originality and virtuosity in four variations, each distinctly threefold. In this work, Jane Carlson participated in brilliant pianistic style. The program also included the darkly romantic Die Junge Magd, dating from an earlier period, but which remains one of Hindemith's most characteristic works. Margery Mayer, mezzo-soprano, sang the vocal part with poignancy of expression and uncommon musical intelligence. At the end came the suite, Noblissime Visione, drawn from the ballet St. Francis, surely one of the finest examples of contemporary music in its unflawed textural beauty and the surpassing nobility of its Passacaglia.

Boston Symphony in Prokofieff Fifth

Two other stimulating events were the concerts given by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, at Orchestra Hall. Every seat was taken and the listeners' recognition of the orchestra's superlative qualities was made manifest in vociferous applause.

At the first concert the new Fifth Symphony by Prokofieff was given its initial Chicago performance and, in the first three movements, proved to be a work of exceptional worth—bold in structural design, unflagging in tension and scored with master craftsmanship. Only in the last movement does the musical material fall below the sustained high level of what has gone before. The program included also the same composer's Classical Symphony, fastidiously played, and the Second Symphony by Sibelius, which was given a rarely eloquent reading. The second concert began with Beethoven's Leonore Overture No. 3, with all its dramatic implications superbly revealed, followed by Mozart's E flat major Symphony. In this the organization's impeccable precision and perfection of orchestral balance were shown to the greatest advantage, even in the last movement, which was taken at an unduly rapid tempo. At the end came the Fourth Symphony by Brahms, which was given vigorous and tonally beautiful performance.

EUNICE STEEN LAMONT,

Chicago soprano, who was a member of the Chicago Opera Company for many years, sang the role of Gretel in holiday performances of Humperdinck's Hänsel and Gretel, not only at the Opera House in Chicago, but in various other communities during the month of December. Miss Lamont holds a record for the singing of this role, as she has repeatedly toured the country during the last fifteen years. (Photo by Bloom, Chicago.)

HENIOT LEVY,

pianist, composer and teacher, will be doubly honored by the Chicago Symphony Orchestra, when two of his "Little Waltzes" receive their first performance under the baton of Désiré Defauw at a "pop" concert on Jan. 5. At the same concert Mr. Levy's artist-student, Beatrice Eppinelle, young pianist-winner of the competition sponsored by the Society of American Musicians and in the Adult Education Council of Chicago, will appear as soloist in Liszt's A major Concerto. (Photo by Maurice Seymour.)

Grainger in Piano Series

In his first Chicago piano recital in some few years, Percy Grainger appeared at Orchestra Hall in the Adult Education Council's series. As his audience was largely made up of teachers and students, the pianist's interpolated comments on the program, made for their benefit, lent a refreshingly unusual atmosphere to the occasion. Nor did his piano playing evoke less enthusiasm. He was heard in a partly Tausig, partly Busoni version of Bach's great D minor Toccata and Fugue and the same composer's C sharp minor Prelude and Fugue from The Well-Tempered Clavichord—both beautifully played. He also accomplished an interesting, if not invariably traditional, effect with a Chopin group; revived Grieg's seldom heard early E minor Sonata, and finishing with Sibelius' Romance in D flat major and Hungarian Rhapsody, No. 2, by Liszt. There were numerous encores, works by Grainger and Gershwin, winding up with examples of Henry Cowell's unconventional exploitations of keyboard technique.

Chicago Symphony Gives Novelties

Hans Lange occupied the podium at the tenth pair of Thursday-Friday concerts given by the Chicago Symphony Orchestra, with Erica Morini, violinist, as soloist. The program contained a well-made Concerto for string orchestra by Miklos Rozsa; the Seventh Symphony by Beethoven, which began as a merely routine performance but succeeded in lifting itself to a higher level as it progressed; and the Mendelssohn Violin Concerto, which Miss Morini played with brilliance and notable appreciation of style.

At the following Tuesday concert, with Désiré Defauw as conductor, Miss Morini was again soloist, this time in the Tschaikowsky Concerto, which she negotiated with nonchalant ease, as far as technique was concerned, and abundant evidence of musical taste. The first half of the program was given over to French works, beginning with Bizet's overture Patrie, excellently played; the three Images pour Orchestre, by Debussy, of which the second—Iberia—suffered, strangely enough, the same somnolent orchestral treatment as did the first and third; and Rabaud's sym-

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phonic poem, La Procession Nocturne, which magically cleared the air and permitted the orchestra to put forth some of the most enchanting tonal effects of this or any other season.

Ganz Directs Young People's Concerts

Appearing in his second pair of Young People's Concerts, at which he both conducted and elucidated, in his inimitable style, the music to his enthusiastic audiences, Rudolph Ganz led the Chicago Symphony Orchestra in an appropriate Christmastide program, which comprised Humperdinck's Prelude to Hansel and Gretel, excerpt's from Ravel's Mother Goose Suite, the Valse from the Sleeping Beauty by Tschaikowsky and the Scherzo from Mendelssohn's Music to A Midsummer Night's Dream. June Kovach, a youthful pianistic talent, played the first movement of Schumann's A minor Concerto and the young people (and those of larger growth who accompanied them) joined in the singing of Silent Night.

Kurenko Soloist with Woman's Symphony

Maria Kurenko, soprano, whose polished vocalism, felicitous understanding of style and fine interpretative gifts invariably bring delight to her listeners, appeared as soloist with the Woman's Symphony Orchestra, conducted by Jerzy Bojanowski. She was first heard in Mozart's motet, Exultate, Jubilate, which was exquisitely sung and she later reappeared to give voice to Zabava's aria from Dobrynia, by Gretchaninoff, Lullaby from Sadko, by Rimsky-Korsakoff and an aria from Massenet's Manon. The orchestra, which was somewhat overweighty in the accompaniments, made a better impression in other works by Mozart, Karlowicz, Sibelius and Rimsky-Korsakoff.

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HARRY SUKMAN,
brilliant young American pianist, who has made a name in the concert and radio fields, will appear in recital Jan. 28, at Orchestra Hall, under the management of Harry Zelzer. (Photo by Harry Mazur.)

Ruth Heizer in Recital

Ruth Heizer, mezzo-soprano, appeared in recital at Kimball Hall, under the management of Bertha Ott, in a program which showed discriminating musical taste. Mozart's recitative and aria, Ch'io mi scordi di te?, was perhaps too taxing as a curtain-raiser, but not a little imagination and sensitive feeling was exhibited in the songs which followed, which included works by Hugo Wolf, Samuel Barbour, Santa Cruz, Castelnouvo-Tedesco, Warlock, Ballantine and McArthur. Gordon Campbell was the expert accompanist.

Russian Trio at Arts Club

The Russian Trio Nina Mesirow-Minchin, pianist, Fritz Siegal, violinist and Ennio Bolognini, violoncellist—gave the second concert of its current series at the Arts Club. The Schumann Trio, No. 2 was musically played but it was in the Trio by Turina that the best qualities of the organization were brought into sharper focus. The flexibility of tempo and nuance then displayed underlined the expert ensemble playing of this group.

Cleva to Head Chicago Opera Third Season

The Board of Governors of the Chicago Opera Co. has authorized Fausto Cleva, General Artistic Director, to proceed with plans for a six-week 1946 season. A tentative repertoire of operas and a schedule of artists has been approved. The season is contingent upon a satisfactory agreement between the Opera Co. and the unions with which negotiations are now pending. When these are concluded Mr. Cleva will take a trip to Europe in order to engage certain noted aritsts who have not as yet been heard in this country.

Malko to Conduct Chicago Symphony

Nicolai Malko will conduct the Chicago Symphony Orchestra regular weekly broadcast, sponsored by the Chicago Title and Trust Co., for one concert early in February. He will be heard over Station WCFL.

University College Chamber Music Series

A unique and interesting chamber music series is offered by the University College, the downtown branch of the University of Chicago, at Kimball Hall this season. Comprising 15 chamber music concerts, preceded by explanatory lectures, the course is divided into three sections—the Autumn Quarter now passed, having treated instrumental combinations in chamber music; the Winter Quarter, which starts in January, proposing to study the forms employed in this genre; and the Spring Quarter surveying the historical aspects of style. The lectures headed by Cecil Smith, director of the department of music of the University of Chicago, include other members of the music faculty and several outside musicians of note, among whom may be mentioned Rudolph Ganz and Felix Borowski. The works which are discussed and played cover a wide range of string and wind ensemble music, with the sixteenth century as a starting point, and ending with examples of contemporary art. The Chicago Symphony Quartet and a number of other professional instrumentalists perform the music under discussion. Although the course is offered for credit to students, the general public may purchase tickets for the entire series, for each quarter or for single admissions.

Stefan Kozakevich between Tours

Stefan Kozakevich, well-known baritone, has returned to Chicago for a brief holiday respite between tours. At the termination of his successful engagement with the Chicago Opera Co. this fall, Kozakevich made 28 appearances, with Leola Turner, soprano, in a production of Wolf-Ferrari's Secret of Suzanne, which toured nine Midwest and Southern states. Beginning with the New Year an equally busy schedule is in store, as he is slated to appear shortly after the middle of January with the Rockford Symphony Orchestra at an all-Russian concert, where he will sing Prince Galitsky's aria from Prince Igor, by Borodin, and Russian songs, accompanied by orchestra. Thereafter he joins the Russian Operatic Quartet, heavily booked in the territory between New York, Montreal and Chicago, including

(Continued on page 20)

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LECTURES BY FELIX BOROWSKI, RUDOLPH GANZ, CECIL SMITH, SCOTT GOLDTHWAITE.

WINTER QUARTER (January 16-March 13):
FORMS EMPLOYED IN CHAMBER MUSIC

January 16—Classical Forms
Lecture by **Cecil Smith.** Musical illustrations by the **Chicago Symphony Quartet** and **Walter Hancock,** viola.

January 30—Pre-Classical Forms
Lecture by **Scott Goldthwaite.** Musical illustrations by **Dorothy Lane,** harpsichord, and **David Moll** and **Morris Morovitsky,** violins.

February 13—Modifications of Traditional Form I
Lecture by **Scott Goldthwaite.** Musical illustrations by **John Weicher,** violin, **Dudley Powers,** violoncello, **Helen Kotas,** horn, and **Perry O'Neil,** piano.

February 27—Modifications of Traditional Form II
Lecture by **Cecil Smith.** Musical illustrations by the **Chicago Symphony Quartet.**

March 13—Contemporary Forms
Lecture by **Rudolph Ganz.** Musical illustrations by **John Weicher,** violin, and **Perry O'Neil,** piano.

SPRING QUARTER (March 27-May 22):
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BERNICE FROST SAYS...

APTITUDE TESTS

"A Senior High School pupil who has studied piano several years and plays moderately well, has been planning to major in public school music," writes A. A. "Recently she took an aptitude test and was advised not to play the piano. This advice was the result of testing her ability to fit nails into holes, which seemed to prove that her finger dexterity was poor! The complete findings of this test showed creative writing to be her *métier*. The young lady is discouraged but I am still convinced that she will be successful in public school music work. Have you any suggestions?"

These aptitude tests no doubt have their place and serve a purpose. My experiences with piano students who have taken these tests, however, have been most unsatisfactory. Perhaps it is not so much the actual tests as the effect they have upon students and parents. Without using common sense, they accept these reports as a beckoning nod from Dame Fate in the same manner as they accept the foretellings of the crystal-gazers. For this the tests cannot be blamed.

•

Only recently, an unusually talented twelve-year-old pupil, who had studied with me seven years, was taken by her intelligent parents to a well-known professional aptitude counsel for guidance suggestions. The same super-salesmanship that keeps this counsel a flourishing business concern convinced the parents that the child should become an actress. Discussion on my part was useless. The child's educational program is being reorganized; in due time her facial features will be reconditioned for a better profile and so on.

This sounds extreme, but mention could be made of similar cases. This one is given with the hope that your pupil, with her discouraged outlook, will not seek professional aptitude counsel. She now has sufficient pianistic ability for a public school music career. Her theory work is good; her musicianship is sound. She plays another instrument well and, above all, this is the work she wishes to do. By all means have the young lady continue her plans as made before this test was taken and assure her that public school music courses (at least up to this writing) do not require proficiency in fitting nails into holes!

•

Special Program

My pupils are going to plan a recital under the heading of "Out-of-doors." Will you list several pieces coming under this heading of about first and second grade difficulty? H. B. C.

The following selections should prove of interest to your pupils: Jenny Wren at Play, by Seuel-Holst; In the Forest Tall, by Burnam; Goldenrod, by Hovemann; Butterflies and Grasshoppers, by Groton; Cascades, by Beversluis; Purple Pansy, by Dittenhaver; Buzzing Bee, by Navin; and Cockleshells and Silver Bells, by Bragdon. These are from publications of 1944 *and* 1945.

Whole Tone Scale

Will you please give me the fingering of the whole tone scales beginning on both the black and white keys—for the right hand only. L. W.

For the whole tone scale beginning on white keys (starting on C) use 121234-121234, *etc., and for the black keys (beginning on C sharp) use* 231231-231231, *etc.*

Scales and Chords

One of my fairly advanced pupils is having difficulty with scales and chords. Her hand is small, and chord work seems to cause a tension which retards all of her work. Have you any suggestions for stretching her hand and for presenting this chord work in an easier form?

D. A.

Your pupil should have no difficulty with her scale playing. I suggest that you continue the scales without chords. Present first broken triads and two-note chords, such as C-G followed by single E; C-E followed by single note G, and G-E followed by single note C. By following these two-note chords with the playing of a single note, there will be a relaxed condition before playing a second chord of two notes. Do not try to stretch the hand as yet; have pupil massage the hand twice daily, with a good hand cream, lotion or olive oil.

CHICAGO

(*Continued from page* 19)

Philadelphia, Boston, Pittsburgh and Detroit.

Joseph Brunel (Napoli) Returns from East

Joseph Brunel (Napoli), tenor, who scored a fine success in Boston as Turiddu in Cavalleria Rusticana, has just returned from his tour with the Boston Opera Co. to resume activities in Chicago.

Rudolph Reuter's Engagements

Rudolph Reuter will give a second recital at Bloomington, Ill., Jan. 9, and announces his second appearance in Chicago this season at a recital at Kimball Hall in April, under the management of Bertha Ott. Jane Northey, a gifted young pianist who has coached with Reuter for several years, played MacDowell's concerto in D minor with the Grand Rapids Symphony Orchestra in December.

Silvio Insana Conducts in Kenosha

Silvio Insana, conducted a performance of Smetana's Bartered Birde which was presented by the Milano Opera Co. at the Orpheum Theatre in Kenosha, Wis., Dec. 11.

American Conservatory Notes

Mae Doelling Schmitt gave her lecture recital on Christmas in Many Lands before the Woman's Club, Libertyville, Ill. and at St. Clotilde's Convent, Chicago, shortly before the holidays. Early in January she will present a lecture-recital on Chinese Music before the Columbia Club of Chicago. Margaret Thompson, pupil of Olga Kuechler, gave a piano recital at the Grant Memorial Methodist Church in November. The American Conservatory Choral Club, under the direction of Evely Wienke, gave a Christmas program in the Conservatory recital hall. Miriam Clapp Duncan, pupil of Edward Eigenschenk, will play the final program of the Advent series of organ recitals at St. Luke's Church, Chicago. The Van Dusen Organ Club held its first meeting of the 1945-46 season in the late fall, in the organ salon of the American Conservatory. Election of officers was held and Marion Clapp Duncan and Robert Rayfield performed a number of works for organ.

Roosevelt College Receives Stock Portrait

At the "open house" Christmas festivities held in the Roosevelt College School of Music, one of the most important features of the proceedings was the unveiling, by Président Edward J. Sparling, of a portrait of Dr. Frederick Stock, late conductor of the Chicago Symphony Orchestra. The work of the noted Viennese artist, Oskar Gross, it was presented by him to the School of Music and will hang in the new recital hall.

De Paul School of Music Events

Raymond Hanson, pianist, a former pupil of Walter Knupfer, has been engaged to appear in three recitals at the Julius Hartt School of Music, Hartford, Conn. Mr. Hanson has performed, as soloist, with the Chicago Symphony Orchestra, under the direction of Frederick Stock, and with the Chicago Civic and Illinois Symphony Orchestra. A musical program was presented during the Christmas Midnight Mass at St. Vincent de Paul Church, where the mixed choir is under the direction of Arthur G. Becker, dean of the De Paul School of Music and organist. Preceding the services a program of organ music and Christmas carols was heard. A Christmas concert, pageant and party was held in the Little Theatre of the De Paul University Bldg. Under the direction of David Itkin, director of the Drama Department, the Christmas pageant preceded the concert of carols sung by the University a Cappella choir of 50 voices.

Chicago Musical College Notes

Rudolph Ganz, president of the College, is conducting for the seventh year the Young People's Series by the New York Philharmonic-Symphony and the San Francisco Symphony Orchestras, and for the second time is in charge of ten of the Young People's Concerts of the Chicago Symphony Orchestra.

ROBERT MERRILL

baritone

is featuring this season

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JONAH AND THE WHALE
by Robert MacGimsey
Medium Voice: .60

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Notes on Some New Issues

By Gustav Klemm

For Piano

CLOUD PICTURES IN COLOR, by Le Roy C. Hinkle (50c); **THE CRINOLINE WALTZ,** by Vernon Lane (40c); **CONCHITA,** by Lewis Brown (35c); **TIDBITS,** by Robert A. Hellard (60c); **APRIL BLOSSOMS,** by Milo Stevens (30c); **MOON BLOSSOMS,** by Stanford King (35c); **CLOUD DREAMS,** by James Francis Cooke (50c). Theodore Presser Co., Philadelphia.

Cloud Pictures In Color is a nice bit of impressionistic writing that will prove effective in the hands of the player with imagination and a feeling for color. Crinoline Waltz is a little choppy and old-fashioned, perhaps, but the title prepares us for that. The musical interest is confined to the right hand, while the left merely provides the usual 1, 2, 3 accompaniment. In Conchita, the music consists largely of thirds and sixths. A tango rhythm is maintained throughout in the left hand. Simple but good of its type. Tidbits is still another of the sturdy triplet tribe sired by Felix Arnt's Nola. It will prove a sprightly, engaging piece for the student with fleet fingers who knows his way up and down the keyboard. Most of the 24 measures of April Blossoms are given over to graceful phrases calling for left hand over right and *vice versa.* The young pianist always loves to cross hands, and here is still another opportunity. Moon Blossoms is an engaging little piece in three-part form, devoted largely to saucy triplets in the right hand, relieved by occasional chords that point up the insistent rhythm. Dedicated to the Waltz King, Robert Stolz, Cloud Dreams, subtitled Dans les Nuages is a six-page venture in three-four time with the first phrase of the main melody played in the tenor register by the thumb of the right hand. After this, the waltz spreads its wings and the right hand has a grand time with octaves and full chords. The dislocated rhythms of the second section are especially interesting.

BALLET MIGNON, by Howard Kasschau (30c); **LIEBESTRAUM, No. 3,** by Franz Liszt (35c); **CASCADES,** by John Beversluis (30c); **UNDER THE BIG TOP,** by T. Robin MacLachlan (30c). Schroeder & Gunther, Inc., N. Y.

Ballet Mignon, a two-page piece marked *tempo di valse,* will please those students in search of an airy little melody of the ballet variety. The mid-section is a bit more difficult but it should prove sufficiently attractive to carry the student over the hurdles. All the melodic and harmonic essentials have been retained in Jean Williams' moderately simple arrangement of the Liebestraum. Cascades is a flashy little piece which starts high in the treble and carries the same pattern down through three octaves, the right-hand melody consisting mainly of sixteenths. The second section is in minor and affords an effective and simpler contrasting episode that leads to a "D.C. *al Fine.*" Under the Big Top is an easy march, "two steps to a measure." The composer has added words telling about the arrival of the circus, the elephants, tigers and all the rest. The mid-section gives the melody to the left hand, *a la* the trombones of the puffing circus band. Neatly done and children should like it.

RHYTHMS AND DANCES for Preschool and Kindergarten, by Sister Ann Harvey (50c); **A SECOND PIANO BOOK FOR LITTLE JACKS AND JILLS,** by Irene Rodgers (75c). G. Schirmer, Inc., N. Y.

The author of the first mentioned 20-page volume is in charge of kindergarten education at the College of St. Catherine in St. Paul, Minn., and it is reasonable to assume that the material has been fashioned out of the use by her students. In any event the musical items are good and any teacher of classes in rhythm for young people will welcome them.

The Second Piano Book is an excellent 43-page collection of tuneful, short pieces with a number of attractive line drawings which the student is asked to fill in with crayon or paint. There are 20 compositions in all.

THEMES FROM THE GREAT OPERAS, compiled by Henry Levine. Theodore Presser Co., Philadelphia, Pa. 75c.

This collection shows the same high musicianship and painstaking care evidenced in other compilations that have come from Mr. Levine's busy hands. Opera Lovers who can't sing but can play the piano will rejoice in these not-too-difficult-arrangements of arias from such long-time favorites as Carmen, Aida and Tannhauser, to name only three.

PIANO FOR PLEASURE, by Milo Giovanni. Creative Music Publishers, N. Y. $1.

This method is designed for adult beginners. To short, simply arranged versions of long-popular instrumental and vocal compositions, Mr. Giovanni has added quite a number of his own. The pieces are threaded together with brief explanations of musical terms, scales, etc. A serviceable volume for those who want to pick their way through some of music's masterpieces.

GEORGE A. KUYPER,

manager of the Chicago Symphony, was installed as a national patron of Delta Omicron on Nov. 11. The installation, presided over by Lela Hanmer, national music advisor of the sorority, took place at a benefit scholarship tea given by Zeta Epsilon Chapter at the home of Mrs. Harry Kendall.

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NEW YEAR FINDS PUBLISHERS' BUDGET FULL

Vladimir Dukelsky's Concerto for 'Cello and Orchestra will have its first performance on Jan. 4, in Boston, where it will be played by Gregor Piatigorsky and the Boston Symphony Orchestra. It is to be repeated there on Jan. 5 and on Jan. 12 the first New York performance has been scheduled with the same organization. The concerto was commissioned by Piatigorsky in 1942 when Mr. Dukelsky was in the U. S. Coast Guard, and is being published by Carl Fischer, Inc. . . . Thunderbolt, an orchestral work written by Bohuslav Martinu especially for the National Symphony Orchestra and dedicated to Hans Kindler, had its world premiere in Washington, D. C., on Dec. 19. . . . A catalogue listing works of 49 Soviet composers, including short biographical sketches of each one, has been issued by Leeds Music Corp. . . .

Monmouth College announces the Third Annual Herbert Memorial Psalmtune Competition with an award of one hundred dollars for the best setting of a prescribed metrical version of Psalm 126 in four-voice harmony for congregational singing. The contest closes on Feb. 28, 1946. For information and text, write Thomas Hamilton, Monmouth College, Monmouth, Ill. . . . The Edw. B. Marks Corp., has published the second edition of themes from Rachmininoff's Piano Concertos. The themes have been simplified for piano by Louis Sugarman and the volume should come in handy for movie fans since a motion picture on Serge Rachmaninoff is forthcoming.

Evenings of Lazare Saminsky's compositions, including his Songs of Three Queens, Hasidic Suite for violin, and choral works, were given recently at the Detroit Institute of Art and at the opening of the Jewish Music Forum in New York. Another performance for the Songs of Three Queens was by Barbara Stevenson, soprano, at a special broadcast over WQXR under Leon Barzin. Mr. Saminsky's violin pieces were played by Esther Glazer, a young Chicagoan. An important new work of this composer for chorus and orchestra is scheduled for a concert in the spring at Carnegie Hall.

Two Pianos, Four Hands

CONCERTO IN E FLAT MAJOR for Piano and Orchestra, Op. 32, by Rudolph Ganz. Carl Fischer, Inc., N. Y. $3. (Score and parts on rental.)

Dedicated to the late Frederick Stock and the Chicago Symphony, for whose fiftieth jubilee in 1941 it was written, this virtuosic score for piano and orchestra by Mr. Ganz shows the benefits of his intimate knowledge of the piano. In the two-piano reduction, the four movements (March-like, Song-like, Scherzo, and Finale) are of an idiom rather resembling late Romantic with a few present-day touches. Some humor is indicated in the third of these by the fact that above its first staff appear facsimiles of three automobile licenses of Ganz and Dr. Stock, with themes suggested by them!

For Violin and Piano

SUITE, by William Grant Still. Delkas Music Publishing Co., Los Angeles. $2.50.

This Suite is dedicated to Louis and Annette Kaufman, and the violin part is edited by the former. Under the first movement appears the legend, "Suggested by Richmond Barthe's African Dancer," a work of sculpture. It opens with a vigorous and rather primitive percussive movement, with strong harmonic clashes. The second section, suggested by Sargent Johnson's Mother and Child, is more lyrical and poignant, with a flowing melody, cadenzas and a *pppp* conclusion. Part Three, which draws inspiration from Augusta Savage's Gamin, is a brief, pungent, rather frolicsome conclusion. There is real individuality and melodic flair in the work, which provides an interesting interpretative task for advanced performers.

For Voice and Orchestra

ONAWAY (Song of Hiawatha), by Jacques Wolfe. Orchestrated by Adolf Schmid. Oliver Ditson Co., Theodore Presser Co., Philadelphia distributors. Complete score, $2.50; piano-conductor, 75c; separate parts, 20c.

A clever orchestral arrangement (cued both for small ensemble and concert size) of the melodious love song by Jacques Wolfe, in American Indian idiom and with colorful text of romantic sort. It is effective in a theatrical way and would be useful for stage and screen. The scoring includes florid flute passages and vibraharp color. Range, from D to E, with some optional higher notes.

For Piano Solo

PERPETUUM MOBILE, by Jacques de Menasce. Elkan-Vogel Co., Inc., Philadelphia. 75c.

An interesting and animated piece with an individual and well-thought-out pattern, and in dissonantal manner. It is dedicated to György Sandor and offers opportunity for brilliance in performance. (Fingering is indicated.)

Songs

BRING BACK THE DAYS, words and music by Clara Edwards. Oliver Ditson Co., Theodore Presser Co., distributors. 50c.

Tuneful, well-marked rhythmically and with a suggestion of the personal quality that made some of her other numbers lasting favorites, this new song by Miss Edwards is definitely designed for popular acceptance. It muses over a love of the past, but not too poignantly. The range is from B below the staff to F.

HE IS GONE, music by Harl McDonald, text by Shelley. Elkan-Vogel, Inc., Philadelphia. 60c.

This is a sweeping and moving evocation, with an instrumental accompaniment "in the style of an ancient harp," indicated by flowing arpeggios. It uses lines of the British poet which lament the passing of one who "came like a dream in the dawn of life, and . . . fled like a shadow before its noon," this section being repeated at the close, while midway come the words, "Oh, sweet echo, wake, and for my sake make answer, The while my heart shall break." It demands ability to maintain a sustained vocal line. Range, from E flat to B flat above the staff.

FOUR LYRICAL SATIRES, by Edward Ballantine. Associated Music Publishers, Inc., N. Y. 50c each.

We have received three of the satires: Aria, Sul Mio Letto Dolor (Upon My Bed of Pain), Die Blume liebt die Nachtigall (The Flower Loves the Nightingale) and Les Nuages (The Clouds). An idea of the humor can be derived from the French song: supposedly written by Henri de Roquefort and René Camembert. The lyrics are mildly funny, and some may think the music an effective parody.

NEW CHORAL ISSUES

SATB

AUTUMN SERENADE, by Peter De Rose; arranged by Hugo Frey. Robbins Music Corp. 20c. Also available for SSAA, TTBB, and SSA. All have piano accompaniment.

BALLATA by PETRARCH and CANZON BY PIETRO BEMBI, by G. P. Da Palestrina. Edited by Hans Theodore David. Music Press, Inc., N. Y. 32c. These two magnificent madrigals have contemporary English translations.

THE FREEBORN SPEAK, by Carl F. Mueller. Carl Fischer, Inc., N. Y. 16c. To be sung *a cappella*, but there is a piano part to be used for rehearsals.

THANKS TO THE YANKS, by Bob Hawk, Jack Meakin and Robert Sour. Remick Music Corp., N. Y. 16c. This popular song is also published for SSA, SA, TB, SAB and TTBB.

A SONG FOR FREEDOM, by Sigmund Spaeth. C. C. Birchard & Co., Boston. 15c. This number, in broad march time, is arranged for SSA and TTBB also.

IN YOUTH IS PLEASURE, by Herbert Murrill with words by Robert Wever. Oxford University Press, London. 24c.

I HAVE A MOTHER IN THE HEAVENS, arranged by Chas. F. Bryan. J. Fischer & Bros., N. Y. 16c. A white spiritual arranged for solo voice to be sung *a cappella* against a humming chorus of mixed voices. It is also available for SSA.

CHARLOTTOWN, arranged by Chas. F. Bryan. J. Fischer & Bro., N. Y. 16c. A setting of a charming Southern American folksong which is also issued for SSA.

LOST, by Robert Strassburg. Hargail Music Press, N. Y. 15c. An *a cappella* setting for the Carl Sandburg poem.

SSAA

SWEET POWER OF SONG, arranged by Hugh Ross. Carl Fischer, Inc., N. Y. 18c. After Beethoven's Twenty-Five Irish Songs, the Ross setting has an optional alto solo, piano accompaniment, and words by Joanna Baillie.

CERTN'Y LORD and STEAL AWAY, arranged by George W. Kemmer. G. Ricordi & Co. 15c each. The first Negro spiritual has a good soprano part while the second is just for chorus.

SSA

CORN PLANTER'S WOMAN'S SONG, freely arranged by Harvey Gaul. CASTILLIAN BOLERO, arranged by Boris Levenson. Oliver Ditson Co., Philadelphia. 15c and 16c.

The first is from the Corn Planter Indian Reservation, Upper Allegheny, while the second is Spanish in atmosphere and is scored with an important soprano part.

SONG FOR ARBOR DAY, by Gustav Klemm. OLD MAY SONG, by Don Malin. C. C. Birchard & Co., Boston. 15c each. Both of these three part songs have piano accompaniment; the first has lyrics by Elizabeth Evelyn Moore and the second is based on a traditional old English rhyme.

HIGHLAND HARRY, and IN VAIN TO THIS DESERT, arranged by Hugh Ross. Carl Fischer, Inc., 16c each. Two more Ross settings after Beethoven's Twenty-five Irish Songs. The first has a soprano solo and the second an optional duet, both have piano accompaniment.

ISLAND SECRET, by Isadore Freed. Carl Fischer, Inc., N. Y. 18c. Commissioned by the Committee of Three Concert Salutes in honor of France, England and Russia, this is the Salute to England. The lyrics are a poem by Chard Powers Smith.

FLOWER-WAGON, by Mabel Daniels. J. Fischer & Bro., N. Y. 20c. About four minutes in length, this number has a piano accompaniment and words by Frances Taylor Patterson.

HOUSEKEEPER'S TRAGEDY, arranged by Hermene Warlick Eichhorn. J. Fischer & Bro., N. Y. 16c. A North Carolinian folksong with plenty of opportunity for the first soprano.

YOU'LL GIT DAR IN DE MORNIN'!, arranged by George H. Pickering. G. Ricordi & Co., N. Y. 15c. The H. T. Burleigh music receives bright treatment in this chorus. The words are by F. L. Stanton.

TTBB

BASQUE SERENADE, arranged by Paul Koepke. Oliver Ditson Co., Philadelphia. 16c. This four-part Basque folk-song for men's voices *a cappella*, has an English translation of the lyrics by Frederick H. Martens.

ON THE ATCHISON, TOPEKA AND THE SANTA FE, arranged by Hugo Frey. Leo Feist, Inc., N. Y. 20c. This popular tune by Harry Warren with Johnny Mercer lyrics makes an effective number for men's voices.

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CLEVELAND

By ROSE WIDDER

CLEVELAND, OHIO.—The hectic tempo of Cleveland's music life is being maintained on all fronts. The Cleveland Orchestra, having completed its first round of five pairs of concerts under Erich Leinsdorf's baton, offered interesting novelties besides other substantial fare. The second pair was an all-Brahms evening with a highly distinguished performance by Beryl Rubinstein of the first Piano Concerto. So enthusiastic was the reception of this popular artist that he was prevailed upon to add an encore—the B minor Intermezzo. Mr. Leinsdorf's own transcription of two Organ Preludes and the Fourth Symphony completed the program. Another Cleveland artist, the first cellist of the orchestra, Harry Fuchs appeared at these concerts for the first time as soloist in the beautiful Haydn Concerto, which offered the artist an opportunity to display his excellent musicianship. The remainder of this program leaned towards the modernists, with Walton's amusing Overture, Portsmouth Point, and George Antheil's fascinating Fourth Symphony, concocted in part of many well-known ingredients of both classical and modern origin. Closing this program was the Bolero by Ravel.

A program offering the Bruckner Seventh Symphony and the entire last act of Wagner's Siegfried with Rose Bampton and Arthur Carron as soloist, was much relished by this reviewer, albeit the longwinded and much drawn out beauty of Bruckner could be somewhat curtailed to suit our modern nerves. Mr. Leinsdorf conducted the gorgeous Siegfried music *con amore*. Never has Miss Bampton risen to greater heights here than in her interpretation of the Awakening Bruennhilde. Carron, while not in the traditional Heldentenor voice, gave a musical interpretation of his part.

Of great interest was a compilation of Preludes and Entre'actes from Debussy's Pélléas et Mélisande by the conductor. Shostakovich Fifth Symphony surprised us by having worn thin and seeming uninspired and flat, despite its flashes of talent.

Recitals Sold Out

The first two events in the Cleveland Concert Course were sold out for Marian Anderson and Artur Rubinstein.

Frederic Gonda brought the excellent two-piano team Vronsky and Babin in an all-Rachmaninoff recital. An evening for connoisseurs. James Melton, under the same management, delighted his throng of admirers.

Four performers of Massine's Ballet Russe Highlights afforded the fastidious art enthusiasts evenings of unalloyed pleasure.

Tei Ko, colorful solo dancer, again thrilled an enthusiastic audience at the Art Museum with the exotic beauty of her Oriental dances and costumes.

The second formal afternoon concert of the Fortnightly Musical Club was presented by Barbara Hahn, talented pianist, and Ruth Porter, contralto, who was heard to fine advantage in the Schumann Frauenliebe und Leben cycle at Steinway Hall.

Gardner Read, composer, formerly Musical Courier correspondent, now head of the theory department of the Cleveland Institute of Music, was invited to attend a first performance of his Prelude and Toccata by the Pittsburgh Symphony Orchestra under the baton of Fritz Reiner.

MINNEAPOLIS

By EARLE G. KILLEEN

MINNEAPOLIS.—True to early predictions, Minneapolis is hearing more concerts than ever before. Erica Morini, the second recitalist on Mrs. Carlyle Scott's Sunday Series, played superbly a program of violin masterpieces ranging from Handel, Tartini, Bruch, to Franck, Brahms and Sarasate, with the able assistance of Leon Pommer at the piano.

The appearance of the Chicago Symphony as the second number of the University Artists Course will stand as one of the major events of the season. Désiré Defauw conducted the overture Le Carnaval Romain by Berlioz; The Afternoon of a Faun by Debussy; Le Chasseur Maudit by Franck, and the Symphony No. 5 by Shostakovich. The sincere admiration of the capacity audience recalled the conductor again and again.

The second Minneapolis Symphony concert was an all-Tchaikovsky program conducted by Dimitri Mitropoulos with Isaac Stern as soloist in the Violin Concerto. Hamlet and Mozartiana were smoothly and conservatively developed. The concerto flashed more brilliantly under Mr. Stern's bow and the alert support of the orchestra.

Miliza Korjus, coloratura soprano, was heard in the Auditorium Concert Bowl under the management of C. C. Milkes. The facility and brilliant style of the singer merited the several encores granted. Glauco d'Attili as accompanist and soloist added to the success of the concert, as did Henry Bove with flute obbligatos.

The third Minneapolis Symphony concert presented works by Mendelssohn, Debussy, Siegmeister, Rogers and Schubert, the latter represented by the Sixth Symphony, which Mitropoulos gave a Mozartian slant, clearly marked rhythmically. Siegmeister's The Wilderness, a tonal epitome of pioneer days, was warmly greeted, as was the composer.

A managerial adventure by C. C. Milkes, that of presenting Art Tatum, popular pianist, in a recital at the Auditorium Bowl, brought together hundreds of youthful enthusiasts who approved every tone of the amazing pianistic eloquence of this player.

The fourth Symphony concert (Nov. 16) consisted of three numbers, Mozart's Eine kleine Nachtmusik and two piano concertos, Beethoven No. 1 and Max Reger in F minor. Rudolf Serkin was the artist. The strings were dull in the Mozart work. Serkin and Mitropoulos contrived a glowing and eloquent reading of the Beethoven, but this proved to be only a mild prelude to the explosive wizardry exhibited in the Reger work.

Marian Anderson usually attracts two audiences, not one. So it was Nov. 23 and 24. The first was the regular Symphony Concert, the second an extra. Her contribution to both concerts were the Four Serious Songs by Brahms, Pace, Mio Dio by Verdi, O Mio Fernando by Donizetti and song groups by Wolf and Strauss.

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N. Y. CONCERTS

(*Continued from page 17*)

and a charming stage presence. A large audience applauded her in a program by Gluck, Mozart, Handel, Brahms, Strauss, Franck, Saint-Saens, Debussy, Georges, Malotte, Tyson, Del Riego, and Kingsford. One of her Mozart numbers was the Vengeance Aria of the Queen of the Night from The Magic Flute, done with style and vocal agility. M. A.

Violin Recital by Temianka

Henri Temianka, who gave his Carnegie Hall recital on Dec. 12, is a musicians' violinist. His feeling of responsibility for a stylistically pure reading of the performed works is one of the praiseworthy characteristics of his art. With his sweet tone, his well controlled bowing and his ever-present musicality, his renditions are impressive, especially if they have to rely upon the musical values of the composition. In the Allegretto of the Schumann Sonata in A minor, Op. 105, and the two middle movements of the Symphonie Espagnole by Lalo he achieved his best results. The corner movements of both works were sometimes impeded by an unnecessary speed, which also was not too advantageous to the Mozart Sonata in A major, Op. 17. Here the Andante was the high point of his interpretation. After closing the printed list with Szymanowski's Notturno e Tarantella, Temianka had to satisfy his appreciative audience with many encores. H. W. L.

Robert Brereton in Piano Offerings

Robert Bereton's piano recital, at Town Hall on Dec. 12, was a rare combination of the brilliant and the sensitive. Much dignity invested his work, particularly in the opening three Bach-Busoni Choral Preludes. Prokofieff's Sixth Sonata was done with such sincerity as to seem hardly dissonantal in an aggressive sense. His shorter numbers by Brahms, Chopin, Debussy, Ravel and Liszt (Sixth Rhapsody) held romance and dexterity in the right degree. A fine mechanical equipment and keen insight were abundant throughout, but not the least fine feature of the performance was the total lack of appeal to sentimentality by this young artist, blind since birth, who with the aid of an assistant marched on and off the stage in brisk style, and took his pronounced success with a composed manner. Encores and recalls galore came from the excellent house. T. P.

Dalies Frantz Returns

Dalies Frantz, American pianist, returned from the service, at Carnegie Hall, Dec. 14, played three Bach Chorale-Preludes arranged by Busoni with warmth and romantic treatment, though the structure of In Thee Is Joy was submerged. Beethoven's E minor Sonata, Op. 90, had a clear presentation, much of it with unsentimental directness and at times with real emotional feeling. In the Chopin B flat minor sonata, though the Marche Funèbre was strongly and richly portrayed, the final section was hurried through. The pianist may have been indisposed, as he left the stage after beginning the Polonaise in A flat major, but returned to give a dramatic version. The second half brought Schumann's Papillons, short bits by Rachmaninoff and Liszt and the artist's own virtuosic arrangement of the Strauss-Dohnanyi Schatz Walzer from Gypsy Baron. R. M. K.

Nestor Chayres at Town Hall

Making his New York debut before a large and appreciative audience at Town Hall, Dec. 14, Nestor Chayres, lyric tenor, registered a distinct success in an interesting program of Italian and French airs and folksongs. Although Mr. Chayres is a well-known artist in his native Mexico, his musical activities in the United States have been chiefly on major radio broadcasts. Possessing a voice delightfully smooth and clear in quality, Mr. Chayres knows how to project his art with taste, intelligence and discriminating musicianship. Equally at home in lighter songs and more serious offerings, he was at his best in Spanish folksongs arranged by Nin and de Falla. Mr. Chayres has an ingratiating stage presence which unobtrusively, but most effectively aids in highlighting his sensitive interpretations. Frederico Kramer's accompaniments were excellent. W. T.

Platoff Don Cossacks Again

The General Platoff Don Cossack Chorus again filled Carnegie Hall for their recital on Dec. 15. Under the baton of Nicolas Kostrukoff the renowned ensemble offered a bill comprising characteristic works of religious and secular music. The audience requested and got many encores. H. W. L.

Donald Dame in Song List

Donald Dame, in his Town Hall recital on Dec. 16, showed excellent taste, musicality and feeling for the style of the songs. Starting with classical arias by Gretry, Handel and Mouret, he offered the Dichterliebe cycle by Schumann in its entirety. Though his interpretation showed painstaking effort to convey the spirit of this work, we imagine that the result would have been even more gratifying if the support from his accompanist, Edward MacGill (who otherwise helped greatly to make the recital successful) would have betrayed more familiarity with the specific style and atmosphere of this romantic masterpiece. French songs by Holmès, Huë, Pierné and Paladilhe and Debussy's unique Le Balcon were revealed to better advantage. Mr. Dame is a real Liedersinger, who makes the word of the poet and the world created by it the important element of his interpretation. H. W. L.

New Friends Present Albeneri Trio

Schubert's Violin Sonata in A, Op. 162, is not heard much today. As played by Alexander Schneider and Erich Itor Kahn on the New Friends of Music program at Town Hall, Dec. 16, there seemed good reason for its neglect. Like Homer, Schubert also could nod, and this Sonata exhibits him at his most perfunctory. It was sandwiched between the Brahms Piano Trio in C and Schubert's in E flat, both masterpieces. The Albeneri Trio, composed of Schneider, Kahn and Benar Heifetz, cellist, played with fine balance and interpretative care. H. C. S.

Mona Paulee's Recital

Mona Paulee, mezzo-soprano of the Metropolitan Opera, concert and radio artist, gave her début Town Hall recital on Dec. 16.

Miss Paulee presented a program of unusual interest, and in some respects an unhackneyed one. It consisted of a group by Porpora, Scarlatti and Respighi in Italian and a French composition by Gossec, followed by German lieder of Wolf, Mahler and Marx, the first part concluding with the Prison Scene, Cavatine and Aria from Meyerbeer's Le Prophète. The second half included Chausson's Pòeme de l'Armour et de la Mer and a closing group in English by Harline, Bax, Thomson and Fisher. The Paulee voice is one of wide scope and flexibility with superb tones in the lower register. A fine technical training has brought ease of production and an effective dictional command. Sensitivity to style and sustaining power of mood colorings never failed to keep interest at a high tension. Milne Charnley proved an admirable accompanist. L. C.

Collegiate Chorale in Barber Novelty

The concerts of the Collegiate Chorale have become one of the main attractions of the New York season, and the concert of this organization on Dec. 16 in Carnegie Hall was thronged by those who expect the best from Robert Shaw and his chorus. They were not disappointed. Bach's Magnificat excelled especially in the choral parts in sonority and precision, Patricia Neway deserves special mention among the soloists. Three Carols by Peter Warlock were executed with utmost delicacy (in the case of Balulalow) and greatest spectacularity (Tyley Tylow and The Sycamore Tree). The first New York performance of Samuel Barber's A Stopwatch and an Ordnance Map, a deeply moving work, was a superb achievement. The evening was a triumph for Shaw and the Chorale. H. W. L.

Appleton and Field, Duo-Pianists, Score

Vera Appleton and Michael Field, in a recital for two pianos at Town Hall on Dec. 17, proved a team which one would like to hear repeatedly. Their program, a model of good taste and musicianly building, gave them opportunity to show musicianship, excellent technic and persuasive poise. The two players supplement each other most happily. Starting with the Toccata by Frescobaldi in a somewhat overloaded arrangement by R. Berkowitz, the pianists enchanted their audience with a sparkling reading of Busoni's Duettino Concertante after Mozart, the coordination of their playing revealed specifically in the intricate and delicate figurations abounding in this charming work. Played in a truly romantic spirit was Schumann's Andante and Variations, a gem of two-piano literature. In the first New York performance of Milhaud's Les Songes, the interpreters caught superbly the *esprit* and charm of this grateful score of the French composer. Stravinsky's Concerto per Due Pianoforte Soli showed them thoroughly familiar with the intricacies of this outstanding work, and securing for it the enthusiastic approval of their audience. H. W. L.

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New York Madrigal Society Marks 25th Anniversary

To commemorate their 25th anniversary, the New York Madrigal Society, Marguerite Potter, founder, is making a gift of two recitals, one to a singer, the other to an instrumentalist. Auditions begin Jan. 11 and full information may be obtained by writing the secretary, 817 Steinway Hall.

A musicale was held on Dec. 8 to mark the anniversary, with 80 guests attending. Dr. John Warren Erb spoke of the early days of the society, when he was an active member, citing among the young artists assisted Susanne Fisher and Victor Laderoute whose careers led to the Metropolitan Opera. The musical program was given by Walter Hautzig, pianist, winner of the Society's Debut Award, who has since given three Town Hall recitals; Marguerite Potter, contralto, in songs by Gena Branscombe, with accompaniments played by Miss Branscombe, who was the composer honored by the society at their first Composer's Tea; and the Tudor Group, women's trio, singing madrigals.

Eastman School Has Record Enrollment

ROCHESTER, N. Y.—The Eastman School of Music, Dr. Howard Hanson, director, has the largest registration in its history, restrictions limiting registration having been removed temporarily to make all possible room for returning servicemen.

A third student symphony has been formed in addition to the two established for several years. Directing the orchestras are Dr. Hanson, Dr. Paul White and Frederick Fennell. The latter has returned from leave of absence with the USO and has also resumed direction of the Eastman Little Symphony of the Eastman Symphony Band.

The first graduation recital of the season was given in November by Lois Fisher Svitavsky, contralto, candidate for the Master of Music degree and student of Frederick Haywood.

Gilbert J. C. McCurdy, president of McCurdy & Co., has renewed that company's scholarships at the Eastman School of Music, presenting Dr. Howard Hanson, Eastman director, with a check for $1,000 for awards for the fall of 1946.

Juilliard Stages Wolf-Ferrari Opera in English

The Opera Department of the Juilliard School of Music opened its 1945-46 season on December 7, with the first of four performances of The Inquisitive Women. This comic opera in three acts and six scenes by Ermanno Wolf-Ferrari, with text by Luigi Sugana and an English translation by George and Phyllis Mead, made for a most delightful, fast-moving type of performance which was heartily applauded by a large audience.

The Wolf-Ferrari music is tuneful and the Mead's English version of the original text is adequate in a stage sense including, as it does, many commonplace expressions of our every-day native vernacular. A splendid young orchestral group was in the pit, conducted efficiently by Musical Director Wilfred Pelletier of the Metropolitan.

The plot of the opera is a light one, as is well known, and centers around a group of 18th Century Venetian gentlemen who have established a club to which women are not admitted. The clubmen's wives become curious and investigate, but find to their chagrin that their men folk are enjoying only the innocent pastimes of games and eating. The plot provides many a humorous situation, admirably and intelligently projected over the footlights by a well-trained cast of 27 young students. The principal characters were ably portrayed both vocally and histrionically by Henry Clarke and Nat Schultz as Ottavio, Paul Ross and Otis Lumpkin as Florindo, Fred Rogosin, as Pantaloon, Jeannine Smith and Evelyn Sachs in the role of Beatrice, Genevieve Warner and Rosalind Phillips as Rosaura, and Eleanore Skok and Anne McKnight as Eleanore.

Great credit is due Alfredo Valenti, who as stage director trained these young students into a highly efficient acting ensemble, and to Frederick J. Kiesler, scenic director and John Stevens and other students who, respectively, designed and executed the stage settings. L. C.

Darien Victory Concert Arranged By Frank LaForge

DARIEN, CONN.—A Victory Concert was held in Darien High School on Dec. 7, the anniversary of Pearl Harbor, for the benefit of the Methodist Church of this city. The program was arranged by Frank LaForge of New York, presenting Rosa Canario, dramatic soprano; Pruth McFarlin, Negro tenor; Stuart Gracey, baritone; and Maria Noelte, coloratura soprano. Mr. LaForge was at the piano. A brilliant program of operatic arias and songs was offered by the singers, all of whom maintained a high standard and evoked hearty applause from the capacity audience. L. H.

Branscombe Choral Performs

The Branscombe Choral, under the direction of Gena Branscombe, was heard in a special Christmas program, which included a performance of Dvorak's Sanctus and Benedictus and the 16th Century Hodie Christus Natus Est by Nanini, over WQXR on Dec. 18. On Dec. 20 the group sang at the Times Hall for the National Association for Composers and Conductors (the Henry Hadley Memorial Concert) and on the 23rd the Candle Light Service at the Broadway Tabernacle was held.

Voge Artists Pupils Appear

Artist-pupils of Harry N. Voge are active. Alois Poranski is bass soloist at the First Presbyterian Church, New York. Elisabeth Osterloh, soprano soloist at the First Presbyterian Church of Pittsburgh, sang with the Pittsburgh Little Symphony, Victor Saudeck conducting. Rudya was the featured singer in San Francisco and Los Angeles in Paul Small's Merry-Go-Round and other productions. Estelle Loring is in Wilson's The Day Before Spring. Anna Jackson gave recitals in the South, including one at Clark College, Atlanta, Ga.

N. E. Conservatory Veterans

The New England Conservatory of Music, Boston, has an enrollment of 114 veterans under the GI Bill of Rights. Four veterans have returned to their posts on the faculty—Malcolm Holmes, dean; Charles Kent and Harold Schwab, teachers of solfege and theory; and Lawrence White, teacher of percussion instruments, who is also back in the percussion section of the Boston Symphony Orchestra.

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BOSTON: Civic Forces Win Ovation

By JULES WOLFFERS

BOSTON.—With the Boston Symphony away on its annual Mid-western tour, it remained for the Civic Symphony Orchestra to provide the fortnight's orchestral fare. Too much excitement has not usually characterized the Civic's concerts, but this first program of the orchestra's 20th season proved to be an extraordinary event. It brought to Boston for the first time as a mature artist, Shura Cherkassky, who was soloist in Tchaikovsky's Piano Concerto in B flat minor. At the conclusion, the audience cheered, stamped, actually howled its delight as the pianist was recalled almost interminably. In truth, Cherkassky's performance was of a caliber to make the most hard-bitten concertgoer enthusiastic because of his magnificent technique and individual interpretation.

It was due to the enterprise of the Civic Symphony conductor, Paul Cherkassky, that his cousin appeared with the orchestra. Nor did the enormous success of the pianist obscure the excellent work of the conductor. The players afforded the brilliant soloist a sympathetic accompaniment and turned in creditable readings of En Saga and Finlandia, programmed in honor of Sibelius's 80th birthday.

Keyboard Visitors

The recent recital calendar has run almost exclusively to pianists. Shura Cherkassky went on to Springfield after his Boston triumph to cause further excitement at a Russian Relief program. The audience cheered and the local press raved.

For the second program of the Boston Morning Musicales, at the Hotel Statler, which benefit the Boston School of Occupational Therapy, the fine team of Luboshutz and Nemenoff gave another example of first-class duo-pianism before a pleased capacity audience.

The enterprising Helen M. Canterbury management presented two pianists at Jordan Hall. Vladimir Padwa showed solid, musicianly attributes in a program commendably off the beaten track. Making his formal Boston debut, Kalman Novak displayed a good technical equipment and well-grounded style in a well-balanced list.

Aaron Richmond presented Dalies Frantz at Jordan Hall in the pianist's first recital here since his recent Army release. The large audience gave the personable young artist an enthusiastic reception. Also at Jordan Hall and under the Richmond banner, Miklos Schwalb returned to deepen the favorable impression he left here with his work earlier in the season.

School Events

Among the schools and colleges, the New England Conservatory Orchestra presented an interesting program under Malcolm H. Holmes. Listed were David Diamond's Rounds for String Orchestra, Ellis B. Kohs's Concerto for Orchestra, and Hasse's Psalm LI, sung in Latin by the women's voices of the Conservatory Chorus.

At Boston University College of Music, Wilma Thompson, soprano, of the faculty, accompanied by William Achilles, did some notably artistic work.

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Albert Morini Adds Schipa To Artist List

A new acquisition to Albert Morini's list for next season is Tito Schipa, tenor, who has been singing for the Allied Government in Italy and is at present appearing at the Teatro Reale, Rome.

Among the attractions of the Albert Morini Artist Management are the Yaysnoff Sisters, Russian-Polish duo-pianists, whose fall tour included appearances on the All Star Series in Mobile, Ala., and in Jackson and Vicksburg, Miss. Anne Brown, soprano, sang to sold-out houses in Buffalo and in Toronto on the Eaton Series. She leaves in January for Chicago, Minneapolis, Cleveland and Detroit (to sing with the Detroit Symphony) and elsewhere. Miss Brown goes to Europe in May for an opera and recital tour in Scandinavia and the capitals of France, Belgium, Holland, Switzerland and other countries.

ALBERT MORINI

Donald Dickson, baritone, completed a fall tour of the south as far as Texas, including three opera appearances and 18 recitals. He is booked for performances by the Philadelphia La Scala Opera and solidly thereafter through May. Suzanne Sten, mezzo-soprano, recently returned from an itinerary including three consecutive concerts in Minneapolis with the Apollo Club before audiences totaling 6,500. The American Troubadours, who fulfilled extensive engagements in the fall, go out again in January through New England and Canada and, in March and April, in the middlewest and south.

PASSED AWAY

TOBIAS MATTHAY, 87, noted teacher of piano, writer and composer, died on Dec. 14 at his home at High Marley in Haslemere. Matthay, who numbered a large and influential circle of pianists among his disciples, was born in London in 1858, studied at the Royal College of Music under Sterndale Bennett, Sullivan, Prout and Macfarren, and was professor of piano at the Royal Academy of Music after 1880. In 1900 he founded the Matthay School of Piano Playing. He was among the first to lay down so-called laws of good and bad piano technique, and demonstrated the nature of musical rhythm, which he styled "progressional movement." His pupils included Myra Hess, Harriet Cohen, Irene Scharrer, Gertrude Peppercorn, York Bowen, Frank Mannheimer, Richard McClanahan and many others. He had published many books on his theories of piano performance, including The Act of Touch, Musical Interpretation, Method in Teaching, Relaxation Studies, First Principles and others. He had also composed works of chamber music and piano pieces. An American Matthay Association was founded among his former pupils, which before the war awarded annual scholarships for study with him.

EDWARD B. MARKS, publisher, died of pneumonia at the age of 80 in Nassau Hospital on Dec. 17. Mr. Marks was head of the firm of Edward B. Marks Music Corporation, which has brought out out works of such composers as Elie Siegmeister, Gardner Read, Francisco Mignone, Ernesto Lecuona, Isidor Philipp, Franko Goldman, Henry Cowell, Marion Bauer, Charles Haubiel, Alex North, Hans Barth, Bernard Wagenaar, Louis Sugarman, George Kleinsinger, Alfred Kreymbourg, Eric Wolfgang Korngold and others. In the popular field he was identified with the recognition, publication and promotion of many hits from A Hot Time in the Old Town Tonight (1896) to the recent Paper Doll. He published the first songs of Jerome Kern, Sigmund Romberg, Rodgers and Hart, Irving Berlin and others, and introduced the Cuban composer Lecuona. Mr. Marks composed himself in the early days of his business, his most successful numbers being My Mother Was a Lady and The Little Lost Child.

Mr. Marks is survived by his wife, the former Miriam Chuck, a daughter, Mrs. Phyllis M. Simon, two sons, Herbert E. and Edward B. Marks, Jr., and two brothers.

OSCAR SEAGLE, 68, American baritone, distinguished in opera, concert and teaching, died on Dec. 19 in Dallas, Tex. Mr. Seagle for many years conducted a voice school at Schroon Lake, N. Y., his pedagogical methods stemming from those of Jean de Reszke, with whom he was associated in Paris for 14 years. The artist first sang at the age of 12 in his native city of Chattanooga, Tenn., and toured in concert while still in his teens. His opera introduction was with the English Opera at the American Theatre, where he sang Silvio, Escamillo and other roles. At 23 he went to Paris, where he was accepted by de Reszke as a pupil, and a few years after he began a concert and teaching career in France. Returning to the United States in 1921, he was soon established here as a concert singer and his reputation and influence as a teacher were extensive. Mr. Seagle is survived by his widow, Mrs. Neil Seagle, and a son, John.

MARY A. CRYDER, for more than 50 years associated with music life in Washington, D. C., died there on Nov. 26 after a two years illness. Miss Cryder brought to Washington for concert appearances many artists.

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